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"OVERTURE"

At the Everyman.

A Play in Three Acts by Sutton Vane. Presented by Ernest Benham at the Everyman Theatre, on Saturday, April 11, 1925.

Lady Jasmine Dell	Diana Hamilton
Mrs. Bagleigh	Nancy Price
A Cockney	Cicely Oates
Miss Prudence	Clare Harris
Grace	Madge Snell
Elsie Bagleigh	Dorothea Seton
Rosie	Nancye Kenyon
Youth	Betty Maude
Mr. Justice Plush	Allan Jeayes
Joe	James Raglan
Mr. Sinclair	Randolph McLeod
Another Cockney	Gordon Harker
Sir William Frayne	Douglas Jefferies
George	Harold B. Meade
Jilkes	Ronald Simpson
Mr. James Bagleigh	Edwin Morton
Rev. Walter Land	Douglas Jefferies
Mr. Greyfield	Roy Graham
Major Clayton	Charles A. Staite
Willis	Harold B. Meade
Holman	Edwin Morton
Footman	Roy Graham
Mr. Charon, Jun.	Clifford Mollison

If it cannot be said that Mr. Charon, junior, is to be preferred to his father—the taciturn steward in "Outward Bound"—it should be admitted at once that Mr. Sutton Vane has given us another vitally interesting play in "Overture." These imaginative excursions of his into the unknown are striking a new note in the theatre, and if we had not already taken the former memorable journey across the Styx the first act of "Overture," where we are shown a half a dozen souls waiting to be born, would have been even more thrilling. But the thrill of "Outward Bound" was due to its unexpectedness. There was a fine excitement about the gradual realisation (which grew with the audience and the characters in the play at the same time) of the meaning of that strange voyage. "The Making Shop" is more obvious, but it is certainly entertaining. The souls who have decided to leave their nests and take the journey with Master Charon in his motor-launch include a pair of lovers, who have never before been separated; a lady who yearns to wear emeralds and become a leader of society; another whose vision of happiness is a cottage under the downs; a handsome young man who dreams of playing "Hamlet"; a pompous judge; and a rougher specimen to whom the earth spells one word, "Cawfee." We meet them just before they embark, and they are seen in their clothes they will wear on earth.

For the rest, the play is a study in disillusionment. The society lady reaches the summit of her ambition. She has her emeralds, but her husband is a weedy little sausage manufacturer, and the beautiful daughter she dreamed of is a dowdy, giggling girl, and, to kill her thoughts, she has become a dipsomaniac. The lovers meet as was arranged. He is a married man, however, and their meeting ends in an intrigue that brings sorrow and anguish instead of joy and fulfilment. The maiden lady has her cottage and garden, and she finds that it is the vicar that she wants most of all, so, to try to forget her loneliness, she moves to London. The actor plays "Hamlet," and then finds he is left behind—and so on. In half-a-dozen scenes we watch the disintegration taking place; it is a sad business. Quite ingeniously, the author has brought his characters into touch throughout the scenes on earth; they twine in and out of each other's lives. The judge tries one of them for murder, the young man shares his last five shillings with the derelict on the embankment, the maiden lady offers the lovers a cup of tea in her garden, and the actor is present at the society lady's big reception. The only one who finds anything like happiness is the coster, who thought of life in the terms of "Cawfee," for it was at a coffee stall that he met his "old woman," and at the end they are seen at the kitchen fire when she announces the possibility of Mary Elizabeth being born. This scene was a charming piece of sentiment.

Several of the episodes struck one as rather trite, and most of the destinies are worked out a trifle too obviously, but in one of the scenes there is a really good piece of writing. The girl lover has been driven mad by her hard experience of life, and, like a drab Ophelia, she wanders into the man's studio and murders his wife. This was a moving piece of drama, and touched a really fine tragic note. It gave an opportunity to Miss Diana Hamilton to show that she can play something other than the merely simple and unsophisticated, for her acting in this scene was exceedingly good. She suggested very subtly the quiet

(Continued in column 5.)

Photo. by Fielding.

MISS FLORRIE FORDE,

At the Empire, Edmonton, last week, this popular entertainer introduced her latest show "Here's to You," for the first time in town. Miss Forde has provided an excellent entertainment, well mounted, and is supported by an all-round cast. This week, Tower, Morecambe.

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"OVERTURE"

(Continued from column 2.)

intensity of the wretched girl who had been driven mad by suffering.

In the last scene the earth pilgrims return to "The Making Shop," tired and disillusioned. They are glad to get back to their "nests," but there is the slight suggestion that their experience has been of value.

There were some excellent performances. Miss Diana Hamilton has already been mentioned. She was consistently good throughout the play. Miss Nancy Price was excellent as the cynical, lonely dipsomaniac who reached the pinnacle of her social ambitions at such a terrible cost; there was a hard, grim humour in her acting. Mr. Allan Jeayes splendidly characterised the pompous judge, and a faithful idea of the rough cockney was given by Mr. Gordon Harker. Miss Cicely Oates was delightful as the cockney wife, and a firmly handled study of a hard, little woman was given by Miss Madge Snell. Miss Clare Harris acted well as Miss Prudence, and two neat little studies were given by Mr. Douglas Jefferies. Mr. Clifford Mollison was amusing as the modern Charon, and there were good performances from Mr. Randolph McLeod, Mr. James Raglan, Mr. Harold B. Meade, Mr. Ronald Simpson, and Mr. Roy Graham. A very competent piece of juvenile acting came from Betty Maude, an attractive child, who represented "youth" in "The Making Shop."

"Overture" is being presented at the Everyman Theatre for a fortnight by arrangement with Mr. Norman Macdermott.

SIR FRANK BENSON UNVEILS IRVING MEMORIAL.

Sir Frank Benson, who last week provided the programmes at the Empire Theatre, Sunderland, was on Thursday called upon to unveil a memorial plate on the Salvation Army Citadel in Lambton Street to the memory of the late Sir Henry Irving. The home of the Army stands on the site once occupied by the Lyceum Theatre, on the stage of which Sir Henry made his first public appearance, and permission to place the tablet on the wall near the main entrance was given by General Booth, who recognised that the famous actor was a great friend of the Army.

The Mayor of Sunderland (Ald. J. S. Nicholson) presided, as he did a few weeks ago in the Public Library when Sir John Martin Harvey unveiled a tablet there, also to the memory of Irving. There was a good attendance of theatrical people, lovers of Shakespeare, and the general public.

Sir Frank Benson, in the course of his remarks on the unveiling, declared that Irving was a great man, who would have made his mark in any sphere of life. He had a gracious personality and a magnetic influence which he exercised on all. Sir Henry was always willing with a helping hand. They were that day honouring a deathless memory, deathless because of his courage and unselfishness, which were the great attributes of a great citizen, and the common attributes of a mighty people

The same day Sir Frank Benson was the principal guest at the weekly gathering of Sunderland Rotarians. He declared that Shakespeare was a good Rotarian, and that the Rotary gospel was never more needed and never had a greater opportunity than at present of giving to all the opportunity of a free, full life. Shakespeare's contention was that the solution of life's problems was in the deed, not the word, and he caught the life music in his rhythm for the glory of achievement. In the great trial of winning the peace it was that spirit that was going to solve their difficulties, together with the spirit of comradeship which existed between all sections on the battlefield.

The Committee of the Music Hall Ladies' Guild wish to thank the Variety Artistes' Federation for a donation of £5 5s.; Mr. and Mrs. Graham Moffat, £1 1s.; Billy Danvers and J. W. Jackson, 10s. each. Miss Florence Dwyer is thanked for a collection of 11s. 3d. from "Tons of Fun" company, and an anonymous donor is thanked for a useful parcel of gentlemen's clothing.

The following artists have generously promised to appear in place of some of those who have previously promised, but owing to the postponement of the matinee will be unable to do so: G. H. Elliott, Miss Mona Vivian, Miss Renie Riano, Miss M'Lita Dolores, and Mr. Will Hay.

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Address, FRANCIS LAIDLER, Alhambra, Bradford.

ARTISTS WANTED.

WANTED Known, Show Acts arranged, Fridays, Gaiety, Tooting. SAM HART, 24, Endymion-road, Brixton Hill.

WANTED, Youth to travel Village Halls with Movies; musical preferred; board, lodging found, 10s. weekly. STANTO Post Office, Penybont Fawr, Oswestry.

WANTED, Ladies' Train for revue, musical comedy, cabaret, etc. FRANK PERRY'S AGENCY, and School of Dancing, 145, Wardour-street, W.

WANTED, smart, pretty Girls, 17—18, for big Cycling Act; previous experience not essential. Apply, between 11—3, 35, Hetley-road, Shepherd's Bush, W.

GRAND OPERA IN ENGLISH.
WANTED, Choristers, 2nd Soprano, 2nd Contralto, 1st and 2nd Tenors, Baritones; must be young and have had experience. State repertoire.
Box 599, "The Era."

WANTED, Gentlemen, 'Varsity or Pub. School, choir-trained singers, appearance for Pro. Madrigal Glee and Minstrel Party engagements; those playing instruments preferred; first-class singers from any concert association invited. Box €27, "The Era."

STAFF VACANCIES.

WANTED, Manager for the Miners' Theatre, Ashington, Northumberland. Applicants must have thorough knowledge in the management of pictures and variety shows. State age, salary required, and enclose copies of recent testimonials, which must be received not later than April 22, 1925, addressed to SECRETARY, 21, Station-road, Ashington.

MUSIC HALL ARTISTS' WANTS.

WANTED Known, PERCY CURRY, Comedian, liberty Monday, halls, revue, sing, dance, patter; h. refs. Albion Hotel, Sunderland.

CIRCUS ARTISTS' WANTS.

WANTED, Engagements, Balloon Ascents, Parachute Descents, Balloon Races, Model Airship Flights, Rubber, Toy, and Advertising Balloons. SPENCER BROS., 22, Bouverie-road, N.16.

MUSICIANS WANTED.

WANTED, skilled Musical Director of repute as Traveling Representative of the British Screen Music Society. Apply CONTROLLER, Film Music Studios, Westville, Babbacombe, Torquay.

WANTED, by reputed London Conductor, for new band in formation, Violin, Sax. (Doubling), Trumpet, Banjo, and Drums. State experience and terms. Box 626, "The Era."

WANTED Known, Violin, 'Cello, and Bass Bows straightened, recambered, and rehaired, a speciality; best hair only. Prices: Violin 2s. 6d., 'Cello and Bass Bows 3s. 6d. each; postage one way. R. & W. H. SCOTT, Bow Specialists, 17, Marlborough-road, Blackpool.

WANTED, for 4 months' season at seaside café in Northern Ireland, opening June 5, Violinist and 'Cellist (either sex); 7-day week. Apply, giving pars. and salary, to 17, Willowfield-gardens, Belfast.

WANTED, for 5 months, commencing April 30, Violinist Repet. (gent.) for cinema, 4½ hours daily; no Sund.'s; must be experienced, and have good tone.
Apply, Almgill, 40, Norfolk-road, Gravesend.

WANTED, brilliant Violin-Leader, with library, for Atlantic Liner; no uniform worn or ship's articles signed. ALFRED RIESS, National Entertainment Association, 22, Leicester Square, W.C. 2.

WANTED, Violinist-Conductor, with library; evenings only; good musician essential; commence April 27. Apply, stating lowest terms, MANAGER, Alhambra Theatre, Bellshill.

WANTED, experienced Violinist for Trio, Cinema (Croydon district), evenings. State wages, age, experience, references, Box 597, "The Era."

WANTED, brilliant first Violinist and Trumpet for West-End Café. Apply GRAY, 12, Archer-street, Piccadilly, W. 1.

WANTED, FOR NORTH LONDON THEATRE,
FIRST-CLASS VIOLIN CONDUCTOR.
STATE AGE, EXPERIENCE, AND ENCLOSE COPIES OF REFERENCES.
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WANTED, Violiniste for resident engt.; also Rep.; experience and refinement essential. Full particulars, age, salary, etc., Box 609, "The Era."

WANTED, first-class Violin Leader; must be well up in fitting music to pictures. Full particulars, age, refs., and salary required for 5 hours daily (no Sundays); WHITTAKER, Cardiff Cinema, Cardiff.

WANTED, Vln.-Leader, evgs. only, £5; and 'Cellist, evgs. only, £3 15s.; males. State age, when at liberty, to M. D., 2, Brentford-street, Moston, Manchester.

WANTED, 1st-class Leader Violinist; also 'Cellist (lady or gent.); Whit till Oct.; for inland resort; concerts; 26 hours weekly. Audition London essential. Write Box 616, "The Era."

WANTED, Leader for London cinema (6 evenings, 1 matinee). Only first-class musicians. Lowest terms to Box 628, "The Era."

HIPPODROME, BIRKENHEAD.
WANTED, Repetiteur, experienced, first-class Varieties and Revues. M. U. £3 7s. State age. J. WHITELOCK, Conductor, Argyle Theatre, Birkenhead.

MUSICIANS WANTED.

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'Bus 28, 31, 46, or three minutes from Westbourne Park Station.
Licensed annually by L.C.C.

Lessee and Manager, WILFRED E. BOYCOTT (late Manager for Fritz Kreisler, seven years).

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Special afternoon classes are being held, 2-4 o'clock, for instruction in fitting and playing to films.

Music from large library lent for home study.

Cinema experience given and engagements provided. Over 50 late members now in good engagements. Three were accepted for Laners after one term's tuition.

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Free Auditions every morning, and advice given.

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WANTED, first-class 'Cellist; good tone and technique essential; six evenings and two matinees; state age, experience, and salary required. Apply PERCY JONES, A.R.C.M., Picture House, Stafford.

WANTED, for summer engt., first-class 'Cellist (gent.); state if can double; also 1st Violin (young gent.); London men. Age, terms, etc., to M. D., 11, Glazbury-road, W. Kens., W.14. Letters only.

WANTED, 'Celliste for hotel, summer season; young, experienced. Box 610, "The Era."

WANTED, 'Cellist, immediately. Send full particulars, MANAGER, Rialto Cinema, Kirkcaldy.

WANTED, 'Cellist, well up in Tavans, etc.; 6 nights; permanency if suitable; lady or gent.; to open Monday next if possible. State terms, refs., etc., MR. A. E. BARLOW, Mus. Dir., Cinema, Llandudno.

WANTED, first-class experienced Bass (male), evenings, cinema; send refs. and terms. COLISEUM, High-street, East Finchley, N.

WANTED, Musicians at First-class Variety Halls.
GLASGOW EMPIRE: CLARINET.
NOTTINGHAM EMPIRE: DRUMMER (with Tymps.).
Applicants must be experienced and thoroughly competent. Write, with full particulars, copies of references, etc., to the MANAGER at the above-mentioned Halls.

WANTED, lady instrumentalists of good appearance—2 Saxophones, 2 Trumpets, Banjo, Trombone. Box 614, "The Era."

WANTED, for Palais de Danse, Gloucester, open April 27, thoroughly experienced Trumpeter; comfortable and permanent; 6 days per week. Age, terms, and experience to RONALD THORNE, St. Helier, Weston-road, Gloucester.

WANTED to open immediately, Cornet-Trumpet; must be absolutely first-class performer; twice nightly, pictures and variety. Terms, references, to CONDUCTOR, King's Theatre, Sunderland.

WANTED, first-class Trumpet and Trombone Players for long engagement with revue. Box No. 620, "The Era."

WANTED immediately, brilliant Solo Cornet and Trumpet; Bombardon, drum with tymps; Pianist, jazz and straight; Saxophones; must be reliable men; for long season out of London; reasonable terms. Apply personally, 22, Mostyn Gardens, Kensal Rise.

WANTED, good Cornet, £3; easy, comfortable shop. GAMBLE, Circus, Sat., Moreton-in-the-Marsh; Mon., Chipping Norton.

WANTED, Cornet, also Trombone to double Eupho., immediately; permanent pitching; no duds or boozers; equal shares; ex-Servicemen. LEADER, Cross Keys Hotel, Cheapside, Brighton.

WANTED, good Cornet, Euphonium, and Bass Player, for pitching band. THOMPSON, 41, West Derby-street, Liverpool.

WANTED, Organist, Pictures and Variety, open at once. Terms and refs., MUSICAL DIRECTOR, Regent Theatre, Chelmsford.

WANTED, exp. lady Orchestral Organiste, evenings only, from May 28 to Sept. 27; £3 per week. Apply 30, Laverton-road, St. Annes-on-Sea.

WANTED, for new Dance Hall, Pianist, Violin, Flute, Clarinet, and Drums; 4 hours nightly, no Sundays; to commence end of May. Terms to S. ABBOTT, 13, Bell Tower-place, Berwick-on-Tweed.

WANTED to open Monday, April 27, near Weston-super-Mare,
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Permanent and comfortable engagement to suitable musicians. Fare paid.
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WANTED, Pianiste and Violiniste, trio considered. Lowest terms, experience, library, etc., to CARFAX CINEMA, Horsham, Sussex.

WANTED, first-class Orchestral Pianist for Trio, cinema (Croydon district); evenings. State wages, age, experience, references. Box 598, "The Era."

WANTED, first-class Orchestral Pianist for cinema, 6 nights and 3 matinees; only competent people need apply, with experience and terms. M. D., His Majesty's Cinema, Eastville, Bristol.

WANTED, Drummer, with tymps. and effects; used to variety and revue; M.U. Apply, with two latest refs. and lowest terms, to MUSICAL DIRECTOR, Palace, Scunthorpe, Lincs.

WANTED, Tympanist with Bells, etc.; cinema; £4 weekly. State age, and when can open, to H. BOLTON, 10, Richmond-avenue, Sedgley Park, Manchester.

WANTED at Once, experienced Drummer; must have full kit; evenings only, no Sundays; sight reader. Apply MANAGER, Picture Coliseum, Harlesden.

WANTED Drummer, Doubling on Violin, for Atlantic Liner; no uniform worn or ship's articles signed. ALFRED RIESS, National Entertainment Association, 22, Leicester-square, W.C. 2.

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TO BUDDING MUSICIANS, VIOLINISTS, PIANISTS, 'CELLISTS, STRING BASS, ORGANISTS, Etc., Etc.,
Who find it impossible to get a job (and if they do they cannot keep it).
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WANTED, Representatives required in various provincial centres. Applications to CONTROLLER, Film Music Studios, Westville, Babbacombe, Torquay.

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Managers to know that a Musical Director having passed the Fellowship Audition Tests of the above Society can be trusted to fulfil his duties in an efficient and artistic manner. For particulars, send stamp, CONTROLLER, Film Music Studios, Westville, Babbacombe, Torquay; or to principal London Music Publishers and Lending Libraries

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Particulars of the Society's meetings, lectures, and general activities may be obtained from the principal London Music Publishers, or enclose stamp direct to CONTROLLER, Film Music Studios, Babbacombe, Torquay.

WANTED, to open May 4, 20 miles from London, Trio, Violin (Leader), Piano, Organist willing relieve piano; good combination essential. State lowest terms and library to VICTORIA THEATRE, Harpenden, Herts.

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WANTED, re-engt. by good Second Violin; thorough exp. variety or season. VIOLINIST, 87, West Parade, Spring Bank, Hull.

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WANTED Known, Violin, Organ, and Piano at liberty on account of house closing; together 4 months, references, manager; can open 20th. Terms, M. D., Gaiety Pictures, Northampton.

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WANTED by 'Cellist, good reader, open any bus., London only. A. E. SHAW, 60, Caithness-road, Mitcham, S.W.

WANTED by 'Cellist, engt., town or seaside; long exper. pictures; big tone soloist and sight reader; low terms. Apply Box 600, "The Era."

WANTED, engt. by exp. 'Cellist, disengaged through change of hands; large up-to-date library; trio if required. Please state terms. 36, Albert-road, Croydon.

WANTED Known, 'Cellist, young, expd., is open to engts., afternoons and Sundays; good tone. LEO, 65, Parma-crescent, Lavender Hill.

WANTED, engt. by lady 'Celliste, any business.—H. E., 26, Metal-street, Roath, Cardiff.

WANTED, engt., exp. 'Celliste, cinema, hotel; go anywhere; or with his E.V.C. C/o Coenen-Bradly, 33, Gt. Windmill-street, W.

WANTED, engt. by String Bass, 24, 4 years' good experience cinema café, and concert. Permanent position anywhere. At present in steamship orchestra. Liberty end of Apr. Refs. Write, BASSO, 51, The Drive, W. Worthing, Sussex.

WANTED, engt., Double Bass and Sousaphone; disengaged 18th; straight or dance. D. S., 59, Handsworth-road, Tottenham.

WANTED Known, Sousaphone dis. 18th; every ex.; offers. ROGERS, 38, Foxley-road, Brixton, S.W.

WANTED, engt. by smart D. Bass, experienced 1st-class cinema, anywhere. 94, Beauchamp-road, S.E.19.

WANTED KNOWN, D. BASS SHORTLY AT LIB.; EXCEL. PLAYER. EXPER. IN ALL LINES. BALL, EMPIRE, LONGTON, STAFFS.

WANTED Known, Double Bass (Lady) disengaged; experienced symphony; café, cinema, etc.; refs. leading musicians; good appearance. Box 603, "The Era."

WANTED, season or other engt. by 1st-class Flute and Piccolo (solos with piano or orchestra), at present with one of the finest cinema orchestras in England. Terms, etc., first letter, to FLAUTIST, 46, Manor-park, Lee, S.E.13.

WANTED Known, Flautist, expd. Variety and Cinema, at liberty April 25; high or low pitch; M.U. terms; refs. FLAUTIST, 106, Ivor-road, Sparkhill, Birmingham.

WANTED, engt., exp. Lady Flautist (double 'cello), cinema or hotel; anywhere; only first-class offers. U., c/o COENEN & BRADLY, 33, Great Windmill-stree, W. 1.

WANTED, engagement by a brilliant, first-class, experienced Orchestral and Solo Lady Flutiste; best references. A. PHILLIPS, 10, Shepherd's Bush-road, Hammersmith, W.

WANTED Known, Oboeist (either pitch) long experience, invites offers for any business; anywhere. BARRETT, 81, Goodwin-street, Hull.

WANTED, engt. by young Tympanist, fully expd., own tymps., cinema, London only, evenings pref. Open from Monday. TYMPANIST, 41, Sunbury-mansions, Shoreditch, E.2.

WANTED by well-known experienced Oboist (and Cor Anglais, high and low pitch), seaside engagement, to commence about August 1 (Isle of Wight preferred). "HAUTBOY," Box 487, "The Era."

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MUSICIANS' WANTS.

WANTED, Engagement by Clarinet, experienced sharp or flat pitch. ALFRED BENZING, 30, New-road East, Portsmouth.

WANTED Known, Clarinet and E flat Alto Sax. Desires Engagement, Nights only. G. S. HANMAN, 43, Brookhill-road, Woolwich, S.E.

WANTED, engt. by thor. exp. Lady Clart.; free Ap. 25. GRIFFIN, Bundoran, Knockholt, Kent.

WANTED, engt. by Solo Clarionet, any business; 1st-class experience, excellent refs. CLARIONET, 32, Cardigan-street, Luton, Beds.

WANTED, engt. by expd. Clarinet; London or South-east preferred; last engt. over three years, concert orchestra; high or low pitch. CLARINET, Box 605, "The Era."

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WANTED Known, Alto Saxophonist (double Violin), used to good work, wants summer engagement; go anywhere; free April. 15, Broadwater-road, Tottenham, N.17.

WANTED, good summer seaside engagement by smart young Alto, and Sop. Saxophonist, now working at leading London Palais. Box 536, "The Era."

WANTED, engt. (E flat Bombardon); exp. any business. BILLIE SWIFT, 8, Coburg-street, Gateshead-on-Tyne.

WANTED, by B flat Tenor Saxophone, just finished tour with well-known band; vacant for dances. LEO ROGER, 111, Brook-street, Kennington.

WANTED, engt. by good Saxophone, E nat. and Clarionet; any bus.; will dep. SAXOPHONIST, 2, Fransfield Grove, Upper Sydenham, S.E. 26.

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WANTED Known, E flat Sax., doubling Banjoline; young, smart personality; afternoons or evenings. Brother, Drummer, also free. 2, Fontarabia-road, S.W. 11. Phone: 4819 Latchmere.

WANTED, by good E flat Alto, Tenor, and Sop. Sax., engagements. BERT, 13, Shakespeare-ave., N.W. 10.

WANTED Known, E flat Alto Sax. or Clarinet, combining both if necessary, desires three weeks' engt. at any seaside resort; first-class player (late Kneller Hall); would deputise. A. W. SAUNDERS, 2, Thurlow Park-road, West Dulwich, S.E. 21.

WANTED Known, first-class Saxophonist, sight reader, E flat Alto, B flat Soprano, dis. after April 18; closing for season after seven months' engagement; last summer Feldman's, Blackpool. Write 5, Union-street, Southport.

WANTED, engt. by Trumpet, expd. in any business; splendid refs. TAYLOR, 17, North grove, St. Anns-road, Tottenham.

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WANTED Known, Cornet and Trumpet at liberty to accept good summer engagement; any business. COOK, "Futurist," Birmingham.

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THE WOMAN PLAYWRIGHT'S "PUNCH."

By M. WILLSON DISHER.

Said the bored playgoer, as he asked for his coat and gibus after Act II., "Why are the men who write plays such dull dogs? The only people capable of turning out a thriller nowadays are women." And when his wife, being modest for her sex, declared she was not so sure, he clinched the argument by reeling off a string of titles that included "The Pelican," "Secrets," "The Dancers," "The Chinese Puzzle," "Tiger Cats," "The Rat," "The Outsider," "A Bill of Divorcement," and "In the Next Room."

Whether his statement of the case is one-sided need not be discussed here. What makes the theory of interest is that it reveals an unexpected quality in the distaff drama. Undoubtedly "authoresses" have a strong sense of adventure. They have no use for the feminist theories that male playwrights delight in. They make no references to such domestic matters as the squabbles over macaroons in "The Doll's House," the necessity of slicing Spanish onions in "Candida," and the business of making both ends meet in "Jane Clegg." They are all as keen to grasp the big things of life as the home-tied hero of Elizabeth Baker's "Chains." Perhaps the actual experience of dealing with household perplexities inspires a desire to write of other things. In any case the fact remains that while male playwrights have been setting the middle-class house in order—from the wife's and the children's point of view as well as their own—women playwrights have gone to the Antarctic and the Tropics (Mrs. Grein's "The Eternal Snows" and "Those Who Sit In Judgment"), to the Wild West ("Secrets" and "The Dancers"), to the desert (for Mary Anderson helped to dramatise "The Garden of Allah"), to the War (Gladys Unger in "London Pride"), and to the devil ("Tiger Cats"). Even their stay-at-home plays reveal their desire and ability to make things happen. And both their failures and their successes provide evidence to show that women realise how necessary in a plot is violence—moral, mental, or physical. Thus, though Miss Tennyson Jesse set out to deal with everyday happenings in "Anyhouse," she felt compelled to give us a certain amount of sudden death before she could ring down the curtain.

This is not exactly what we foresaw. From women authors we expected femininity. Thinking we knew all about the mind of woman, we were confident that her influence on the stage would be to throw new light on the real or supposed intricacies of the female mind. Yet, just as the home is left behind when a woman writes for the stage, so is the task of supplying parts for actress-managers neglected. The woman playwright has had little to do with the actress-manager, though they arose concurrently. Sybil Thorndike's parts have been supplied by St. John Ervine, Euripides, Henry Bataille, Shakespeare, Henry Arthur Jones and Bernard Shaw; as far as my memory goes, the only part written for her by female hands was that of a daring, fearless woman, who lived and fought as a man.

Other actress-managers have similar tales to tell. Gladys Cooper has relied on Somerset Maughan, Pinero, Knoblock, and Sudermann; Marie Löhr on Sardou, Rostand, Alfred Sutro, and Robert Hichens; Lillah McCarthy on Anatole France, Bernard Shaw, and Arnold Bennett; Irene Vanbrugh on Milne and Barrie; and Ethel Irving on Brieux. To quote a case—apart from Marie Tempest's production of "Good Gracious! Annabelle"—of an actress-manager finding a woman playwright to suit her, I have to go to the halls, where Violet Vanbrugh has been well served by Michael Orme. On the other hand, as proof of the actor-manager's appreciation of the woman playwright, I can instance Marian Bower's share in "The Chinese Puzzle," Viola Tree's in "The Dancers," Gladys Unger's in "London Pride," and Constance Collier's in "The Rat." That the man playwright shares this appreciation is shown in "The Garden of Allah," by Robert Hichens and Mary Anderson, "Secrets," by Rudolf Besier and May Edginton, and the combined efforts of H. M. Harwood and Tennyson Jesse. Practically all these are plays with a punch. To-day the woman playwright is broadening her conquests. Though a real understanding with the actress-manager still seems remote, they have proved their ability to write leading parts for actresses. "Tiger Cats" may suggest a masculine outlook; nevertheless, the crowds drawn to the box-office were a tribute to Edith Evans rather than the leading actor. Similarly, Isobel Elsom had the chance of her lifetime in Dorothy Braddon's "The Outsider," which was feminine through and through. So perhaps, after all, there is among our women authors one capable of being to our great actresses of the future what Sardou was to Bernhardt, and D'Annunzio to Duse. The innovation may—who knows?—be a startling development in the history of the stage. At one time it seemed that Clemence Dane would provide the parts for Meggie Albanesi's career. What a stir there was on the first night of "A Bill of Divorcement"! The question whether women are not better playwrights than men could not have been debated very heatedly before then. The play was acclaimed as the first direct expression of the woman's point of view in the theatre, and a striking proof of a woman's power to create plays that thrilled. Previously the distaff drama had achieved its greatest successes in the lighter vein; Lady Gregory's comedies were the most esteemed from the literary point of view. But the intensity of "A Bill of Divorcement," particularly the "emotion at white-heat," as it was described, of Meggie Albanesi, came as a revelation. And the surprise was all the greater that at this time the men playwrights, contemptuous of the methods of the "well-made" play, were indulging in a competition to see who could spin the finest cobwebs. Clemence Dane's next achievement was "Will Shakespeare," the most notable poetic play since Stephen Phillips wrote for His Majesty's. The scenes dominated by Queen Elizabeth, magnificently acted by Haidée Wright, again revealed the author's ability to give dramatic life to the female characters. The play, however, failed. Before her next piece could be staged, Meggie Albanesi was taken ill and later died. Thus, whatever the merits of that play in particular, ended the most promising chapter of the distaff drama.

The name of Susan Glaspell is on every tongue now, and critics speak of her as a new discovery, forgetting a certain Sunday afternoon in February, 1919, when Gertrude Kingston appeared at the King's Hall, Covent Garden in "Trifles." There had been three one-act plays which had driven many a bored critic out of the building, but directly the fourth piece, by an unknown American author, began, those who remained recognised the work of a master. In the house of a farmer who had been murdered mysteriously, two old women were collecting the belongings of his widow. They found a dead canary. Little by little it dawned on them that here was the explanation of the crime: a dearly loved pet, a notoriously brutal husband. They put the little corpse back in the cage and agreed to say nothing. Here, again, was a thrill.

Another was "In The Next Room," by Eleanor Robson and Harriet Ford, at the St. Martin's. A still better example is "The Pelican," by H. M. Harwood and F. Tennyson Jesse. Presumably the credit for this must be given to the collaborators "fifty-fifty," but I wish I knew more of the play's genesis. At first I thought Mrs. Harwood must have been responsible for the idea of showing the unending sacrifice of a mother for her son. However, I heard the opinion of women in the stalls. They seemed to agree that masculine sentimentality was needed to believe the story whole-heartedly. Therefore, I must go carefully in deciding what is the female point of view and what the male. All the same, there is a curious significance about "The Pelican." Twelve years ago, before the influence of the woman playwright had been felt, a whole school of authors devoted themselves to showing what the younger generation suffered from the old. To-day that point of view is hopelessly old-fashioned. Plays as distinct as "Old English" and "The Show Off" join with "The Pelican" in "sentimentalising" over the sacrifices of parents (or grandparents). What has brought about this change of view? The woman playwright? That may be problematical. What is more certain is that she has restored the "punch."

Obviously we have been badly out of our reckoning. As our preconceived notions have been proved so inaccurate, it is time to reconsider our opinions concerning what the mind of woman is made of. The old view may be expressed in the words of one of Shakespeare's heroines:—

"I have no other but a woman's reason;
I think him so, because I think him so,"

and that has led to the belief that in women intuition takes the place of intellect. Femininity, many men have declared, is synonymous with perversity and instinctive guile that overcomes both the logical skill and brute strength of man. "Woman," according to this line of argument, is only interested in what affects her personally; for this reason she plays but a small part in art and letters—so it used to be argued.

To-day, however, the evidence has changed. Women are engaged in every intellectual pursuit. Therefore, by their works men may now know them. Instead of making guesses, we may now adopt the inductive methods of science. Generalisations are henceforth dangerous. Mr. Chesterton has demonstrated that by applying them to his charwoman. Thus a long-cherished illusion vanishes when he says, "Love is to man a thing apart, but my charwoman's whole existence 'tis." "Woman" must no longer be used in a collective sense, lumping together the married "vamps" of the Middle-West, the occupants of a harem, the toilers of the kraal, the Colonel's lady, her sister "under the skin," Mrs. Sidney Webb, Miss Nora Bayes, Miss Mary Pickford, and Miss Rebecca West. What meaning has femininity now? When one thinks of the women playwrights' "punch," it becomes a myth. Perhaps all the feminine "attributes" were originally the invention of man. It is, in any case, highly suspicious that all the heroines created by male authors from Shakespeare to Shaw possess femininity, whereas the heroines of women know it not. Its prevalence in "real life" may be explained in the same way that Rochefoucauld explained the prevalence of love: There are many who would never have been "feminine" had they never read about "femininity."

AMUSEMENTS IN SOUTH AFRICA.

Alice Lloyd & Beryl Beresford a Success in Cape Town.

(FROM OUR OWN CORRESPONDENT.)

CAPE TOWN, March 26.

The Opera House is closed, but reopens in April with Iris Hoey and company. For week commencing March 18 a full vaudeville bill attracted excellent houses at the Tivoli. Alice Lloyd, the well-known comedienne, won a success for her clever act. Miss Lloyd has personality and chic, combined with catchy numbers, and her success is a fitting tribute to a clever artist. Frank Fay, the American black-face comedian, and the Lady from Dixie, paying a return visit, repeated their previous success. A show with pep, well put over. Ed. La Vine has an excellent act as a comedy juggler, and keeps the house in roars of laughter. The Harrisa Bros. present a clever acrobatic act. Their tricks are smartly and neatly put through. Jess and Tony, comedy act; Laurence Halbert, vocalist, Harrisin and Hall, dancers, complete. Week commencing March 25 was a return to bio-vaudeville. A well-worked opening combined with clean, low comedy, gained Beryl Beresford the hit she deserved. Miss Beresford possesses the charm of delightful personality and artistic novelty of presenting her act. It is no easy task to keep the audience laughing from start to finish of an act, but Miss Beresford succeeds in doing this. She is ably assisted by Leslie Hinton. Florence Rex, paying a return visit, won success for her clever numbers, especially "Singing the Changes." Jess and Tony gave a sketch "The Book Stall." "The Three Ages," featuring Buster Keaton, is the feature film. Week commencing April 1, Mario de Pierto and Joan Revel in "A Night in Naples," Ross, Barker and McLennan, vocal act. Dio-Pia, dancing act. Les Augustines, comedy and jumping. Sydney and Adelaide, entertainers. Vancello and Mary, speciality act.

Durban, Natal, Theatre Royal closed.

The Criterion is a popular resort, and its bio-vaudeville bills are appreciated. Week, March 23: Jass and Jessie, clever acrobats. Fred Russell presents an excellent and smartly worked ventriloquism show. Nick Morton, light comedian. Pictures.

JOHANNESBURG, March 25.

South Africa has every reason to be pleased with its visiting companies and the quality of the dramatic fare which it is being given. Since

(*Continued at foot of next column.*)

(*Continued from preceding column.*)

the beginning of the year we have been visited by two outstandingly brilliant companies, to wit: the Leon M. Lion—Renee Kelly Company and the Iris Hoey-Campbell Gullan Company. Mr. Lion opened with "The Chinese Puzzle" and followed with "The Mask and the Face" and "Outward Bound," all of which were tremendously successful. He is now paying a welcome return visit and opened on Monday night in Galsworthy's "Windows," which was warmly received. Associated with Mr. Lion and Miss Kelly are Hylton Allen, Frank Freeman (whose Prior in "Outward Bound" was outstanding), Jackson Wilcox, Ambrose Flower, and Margaret Damer, Ethel Ramsay, Helen Coram, and Dorothy Reeve. The productions were very well staged and remarkably well cast, as is only to be expected from Mr. Lion. In every centre which they have visited the company has received ovations—it has been more of a triumphal procession than a theatrical tour.

Miss Iris Hoey speedily made Johannesburg a slave to her charm and ability, and Mr. Campbell Gullan has won golden opinions for his wonderful character work. Miss Hoey has produced "Clothes and the Woman," "The Pelican," and "The Man from Toronto." Her company includes Cyril Raymond, Rex. O'Malley, Elizabeth Drury, Joan Vivian Rees, Florence Ratcliffe, and Lucy Sibley. Miss Hoey will pay us a return visit in June. There is a consensus of opinion that the productions of these two companies are the very finest that Johannesbury has yet seen, in fact it is placing Johannesburg on a level with London.

In vaudeville we have had Hetty King, Bransby Williams, Beryl Beresford, Rosie and Alice Lloyd, Fred Russell, and Frank Fay, and the little lady from Dixie, in addition to a host of others. Vaudevillians are agreed that we sometimes have bills at the Empire that are unequalled in any part of the world, and that bring back to mind the palmy days of vaudeville.

Bioscopically we have not fared too badly. Our big cinemas—the Orpheum and the Bijou—each week present the latest screen marvels, and thousands gather nightly to witness these productions.

On the whole, business has been fairly good, taking into account that we are just emerging from several years of financial depression.

In the near future we are promised a musical comedy company with the latest successes, a super revue, and other novelties.

"PLANTATION CABARET"

At the Olympia, Shoreditch, last week, a capital programme by syncopation stars was given. When we mention that vivacious and popular May Henderson, the capital mimic, Carr Lynn, those delightful comedians, Naughton and Gold, as well as W. A. Harvie and the plantation band, take part in the performance, it is not necessary to dilate on the talent engaged. The cabaret show, produced by the F. R. Productions, finds a place, with Ritchie, Geo. Minott, and Hilda Dawson as the principal stars, with Juno Grundy, Frank White, D. Harvey and others. In this novel extravaganza the scenes are "Pastimes on the Levee" and "Somewhere South." Song and dance and syncopation succeed each other in quick succession, and the coloured crowd are full of verve. Ritchie works well, as do all the company. Besides a comical slow-motion dance Naughton and Gold introduce a capital cross-word puzzle, the solution of which has always something to do with beer. Harvie, on the wire, is an expert. May Henderson, the dusky queen of comedy, is as irrepressible as ever in "Ta Ta, Good-night" with clever patter, and her coon song of Virginia; and Carr Lynn is in great form with his imitations.

Fred Francis.

We hear that Fred Francis has taken over the bookings for Miss Lillian Burgess, the popular vocalist, and Norman Long, who made such a big hit recently at the Victoria Palace. Fred is also arranging for a new comedian—Joe Brennan—from New Zealand, who will open at the Empire, Nottingham, on May 4. The Claribel Band, which is proving so popular this week at the Empire, Newcastle, will be seen in town at the Victoria Palace on May 4.

FROCKS AND FANCIES.

Waistcoats for All, and Wreaths for Many—Scent Bottles and a Reflection About Stockings—Making-over in Leisure Hours—The New Choker Scarf—Frocks in Coming Plays.

Before we "return to the feminine"—of our own free will, or tired by continued attacks on our shingled heads, our neat tailored suits and comfy plain little hats,—we've decided to steal another garment from the masculine wardrobes, and this time we've settled upon their waistcoats! But we've improved upon their dull affairs, for ours are of satin, embroidered delicately in wools, but buttoned down the front in the same severe way. These waistcoats are becoming almost as universal as the little felt hat, for at a big luncheon party the other day every woman was wearing one. But you can put lots of individuality into these sleeveless jumpers—for that's what they really are. They can be very "old-world," made of thick silk worked in stiff little posies, or the most modern made of several shades and thicknesses of chiffon.

Flowers to the Fore.

The floral wreath and semi-wreath has come back again despite the shingled head, or because of it. The new flower wreaths are wonderfully artistic, made of a medley of multi-coloured flowers, and worn with the massed blossoms round the nape of the neck, reaching to the ears, and then secured by a narrow ribbon. Miss Marie Tempest, who is soon going into management for herself again, likes to wear a headdress of this description, although her head is not shingled.

Brooding Buddhas.

Some of the newest perfumes are being put up into the quaintest of bottles, and there seems to be a revival of "figure" receptacles. I've seen brooding Buddhas of thick opalescent glass holding a perfume of the East heavy with the scent of sandal wood. A masked Venetian, whose glass cloak conceals the drops of sweetness within, or a little lacquer cabinet containing the crouching figure of a Chinaman in glass, or a cloudy glass bottle with a mermaid with flowing hair for a stopper, are all new ideas for the scent container.

To Match.

There's a crusade against the puce-pink stocking—and really it does make your legs look as if they have come out of a too-hot bath! If they are worn at all, they must be very, very good, for if they are cheap they are horrid—and how many of us can afford the luxury of 40-gauge silk stockings at 15s. 6d. or more a pair in these hard-up days? So thoughtful fashion-mongers are deciding that it is about time we returned to the stockings-to-match-the-shoe vogue, and a very fine stocking really does look rather nice with a neat brown shoe. Try it.

A Touring Hint.

If you are going on tour and want a quickly made and serviceable dressing-jacket, try a simple kimono-shaped one made of wool-backed satin. It will not crush with packing, and it wears and washes like the much-talked-of "old rag." You can scallop it round with a contrasting coloured silk if you are proud of your prowess as a needlewoman, or you can edge it with swansdown or clipped marabout and line it with jappy silk. It is not in the least stodgy, and yet it's cosy and comfortable on those chilly spring and summer evenings we get so often, and landladies *can* be adamant and refuse to light a fire once spring-cleaning is over.

Bags from Belts.

It was Muriel Barnby who first told me about the joys of "making-over." She showed me the most delicious little handbag she had made from a waist-belt. The belt was of black velvet studded with diamente, and after having done yeoman service in that capacity for some time, it is now doing duty as the most fascinating of purses. Spring time is really a time for transformations, for having spent all your spare cash on a new suit and spring hat, it's a question of making something out of nothing. Now's the time to get out your old evening frocks, rip off the foundations, and turn them into princess petties or slips for long tunics. It is not such fun as having new ones, but it has its compensations, especially if you have any faith in old mottoes such as "Money saved is money earned."

Coarse and Fine.

Luckily for those of us who must consider shillings and pence, the expensive Bangkok straw, and others of its tribe, are not the only fashionable wear for headgear this coming summer. We are promised coarse straws in great profusion, and these, naturally, are much cheaper. There's not the amount of work in plaiting. Some of the natural Italian straws are very becoming and long-suffering, and it doesn't so much matter if you do get caught in a shower of rain. Other hats, both smart and economical, are made of plaited strips of felt or cloth, and they look very well indeed for coat frocks or neat three-piece suits.

For Between Seasons.

When it's too cold for an ordinary scarf and too hot for your winter furs, there has been a long-felt want supplied in those neat little chokers of furs which are provided with two scarf ends of crêpe-de-chine, weighted with a band of fur at each hem. It's an accommodating fashion, too, for, if you are so inclined, you can make one for yourself out of any odd scraps of fur you may have, or even a big coat collar that has worn shabby in parts may be cut up and transformed into one of the latest "scarves." If you want to buy them they cost anything from 18s. 11d. up to £2 10s., or more, according to the quantity and quality of the fur used.

Lovely Frocks.

A lovely Lelong frock of glittering diamente, with two loose panels behind and a trail of roses on one side, is one of Irene Bordoni's first-act frocks in "Little Miss Bluebeard," at Wyndham's, but I loved her white-satin kimono, embroidered at the back with two big red dolphins and a group of tiny red fishes, which she wore over a pyjama suit of jade-green satin with a waistband embroidered with Chinese figures and flowers.

Fancy Dresses.

She has a wonderful Venetian fancy dress of feathers, shading from pale to dark pink, and a tight little bodice of diamonds and silver. This is worn with a Venetian hat of deep-pink velvet. Lovelier still is a full—almost crinoline—frock of pale-green lame. The overdress is inset with vandykes of fine silver lace and green tulle, and decorated with festoons of the loveliest hand-made ribbon flowers.

Distinction.

Helene Chappy manages to always look as if her dresses were of one style—perhaps because she sticks so closely to the little helmet hat with a couple of impertinent tassels falling from the top. In the new "Piccadilly Revels," she has abandoned her very quiet dark gowns for a vivid green—the frock of green and silver, with a silver vest, and the coat of chiffon velvet bound with silver braid and with two oval pockets. The sleeves are cuffed, and from the cuffs fall three little silver tassels, while the green-chiffon helmet hat is similarly trimmed. As the colour scheme for practically everyone else is chiefly a gamut of pinks, her choice is clever. What a joy to watch the play she makes with her hands, too.

Coming Frocks.

I've had a glimpse of the frocks in next week's Haymarket production, "Ariadne, or Business First." Miss Fay Compton has one delicious day frock of printed silk in tones of deepest ivory, Bois du Rose, and primrose yellow, with a transparent coat of black bordered with beige fur, with a tulle hat, embroidered bag and shoes to match. Valere has made lovely frocks for Miss Kennedy, including a heavy-pleated banana-coloured crêpe-de-chine, belted with gold kid and fastened down the centre with dark ambre-coloured glass buttons. The coat to match is bordered with fur dyed exactly the same shade, and the hat, with upturned brim transfixed, of course, with a diamond arrow, matches, too.

THE MANAGERS' AUDITION.

Messrs. Morris and Pemberton held another of their valuable fortnightly innovations at the St. George's Hall, on Thursday, several of the acts being of distinct bookable value. Particularly so was No. 175, a daring tight-rope act; No. 176, consisting of really funny cross-talk business, with one of the artists possessed of a good singing voice, and his companion a natural comedian; and No. 178, an intriguing second-sight performance with a novel opening, in which the members of the audience present were the medium by which the wonderful insight of the artist—uncanny in its accuracy—was established. Other aspirants of ability were No. 174, a fine baritone vocalist; No. 177, a double turn, one an excellent violinist, and the other a dramatic vocalist; No. 180, a clever musical and recitative duo; and No. 181, a dainty troupe of eight small girl dancers and singers.

"ARGENTINE LOVE."

Shown by Famous-Lasky, "Argentine Love" is the old story of luxury-loving but impecunious guardians marrying their ward to a rich man against her will in order to continue, at the expense of her happiness, their lavish mode of living. But what is here off the beaten path is that the location is set in the exotic region of the Argentine, with the passionate natures of the Latin race given full play in the characters of the story—especially so in the case of the heroine, who declines to sacrifice herself; and in that of the hero, who, madly desirous of possessing the woman of his choice, sticks at nothing in order to gratify his desire. A capital foil to these two is found in a phlegmatic Yankee, with whom the vivacious heroine genuinely falls in love. Bebe Daniels and Ricardo Cortez are admirably suited in the leading rôles.

"THE RIGHT AGE TO MARRY"

At the Brixton Theatre.

Terence Byron and George Dornan are presenting at Brixton this week, for the first time in London, a new comedy, "The Right Age to Marry," by H. F. Maltby. Mr. Maltby is well known as the author of such successes as "The Rotters" and "A Temporary Gentleman," and in this new play he has found a worthy successor.

Lomas Ramsden is a Lancashire mill-owner who has made a fortune at the comparatively early age of 45. He decides to retire and live a life of ease as a bachelor. He hands over his will to a young nephew, counselling him to have nothing to do with women, and departs. In Hove Lomas is pursued by an adventuress, and nearly gets married to her. Then the tragedy occurs. His nephew forgets to insure the mills, and there is a fire, with the result that Lomas is ruined. The woman disappears now that the money is gone, and Lomas returns to his native town to retrieve his fortunes. He thanks his nephew for saving him from the clutches of the widow, and his ruin is the means of bringing him to the arms of his housekeeper, who has loved him secretly.

Mr. Terence Byron as Lomas played the part with great understanding. It was a most diverting piece of work and deserved all the curtain calls he received. Miss Jessie Belmore as the patient housekeeper was charming. Miss Nellie Rennie made an excellent adventuress. Watson Hume was humorous as a friend of the family, and Miss Violet Moffat greatly amusing as Clare, the maid. Douglas Hutchison, George Mitchell, and Henry Eglington were others who did excellently.

"CHARLEY'S AUNT" ON THE SCREEN.

Brandon Thomas's famous farce, adapted for the screen, was shown to a huge invited audience at the Tivoli, Strand, on Wednesday, 8th inst., and it can be said at once that a more satisfactory translation from stage to screen has never obtained. The adaptation closely follows the original, losing little, if anything, in the process, all the familiar incidents of this wholesome comedy arousing the keenest enjoyment. Indeed, it can be said with truth that a running ripple of laughter was maintained throughout the screening of the film, which, on its conclusion, was heartily acclaimed.

Mr. Syd Chaplin, as Lord Fancourt Babberley, revels in the droll situations in which he finds himself, no trace of buffoonery or overacting marring his impersonation. Messrs. David James and Jimmie Harrison, as his Oxford chums, were gentlemanly and natural; Amy Spettigue and Kitty Verdun, in the hands of Misses Mary Akin and Priscilla Bonner, were well-bred but mischievous girls to the life; and the rest of the cast were fully equal to their responsibilities. Indeed, the casting of the piece throughout reflects the greatest credit on Messrs. Christie, the producers, who, with the distributors, Ideal Films, Ltd., are to be heartily congratulated on the undoubted success achieved.

"BRITAIN'S BIRTHRIGHT."

Shown by the New Era Films, Ltd., at the Marble Arch, this engrossing record of the Empire tour of the Special Service Squadron proved highly instructive and entertaining. The film, passed by the Admiralty and the Imperial Studies Committee of the Royal Colonial Institute, has been edited by Professor Arthur Percival Newton, and embraces all the outstanding features of this historical cruise, in which the squadron, commanded by Vice-Admiral Sir Frederick Field, K.C.B., traversed some 43,000 nautical miles around the British Empire. H.M.S. Hood, the most powerful battleship in the world, carried the Admiral's flag. At most of the ports of call—Sierra Leone was the first,—elaborate ceremonial functions took place, by means of which a large insight into native customs and conditions is obtained. Nor is the element of humour lacking, the diversions in which the ships' crews indulge being in many cases highly diverting. The film is an inspiring panorama of the British Empire, and should be seen by all who glory in their splendid heritage.

"We Three" in Demand.

For the past two summer seasons "We Three" have appeared with the Wylie-Tate Pierrots at Blackpool and Douglas, and although these delightful entertainers had signed for revue efforts were made to obtain their release for the forthcoming season at a well-known resort. Susie, Vera, and Dorothy have proved an outstanding success in Reg. Bolton's latest revue "Ding-Dong," in which they have many opportunities of displaying their versatile gifts.

"DING DONG"

At Croydon.

Reg. Bolton's new revue, "Ding-Dong," which is at the Croydon Empire, this week, is one of the best productions of its kind we have seen. It contains some clever comedy, some sparkling singing and dancing numbers, and a cast that do justice all the way through to the good things provided. The success of the show is largely due to Mr. Bolton's clever comedy sketches, and to the very excellent work put in by that trio of charming ladies, known as "We Three." Vera Vere, Susie Belmore, and Dorothy Belmore are their names, and they work hard and to continuous applause throughout the 16 scenes. The book and lyrics by Mackenzie Lee, with additional scenes by Fred Austin and Reg. Bolton, the dances arranged by Betty Graham, and the whole production by Reg. Bolton, all call for favourable mention. Among the comedy scenes, a special word of praise must be accorded the seaside scena, the stage hands scene, with its burlesque drama: "The Temple Bell" and "The Fire Bell," whilst such singing and dancing sets as "Sleigh Bells," "Cow Bells" and "The Cabaret" are well above the average.

Mr. Bolton heads the cast as principal comedian, and he is very funny in the numerous rôles he portrays. He scores his points easily, and on the night of our visit, he had his audience in merry mood throughout. "We Three," too, are well in the picture in most of the scenes—their "Georgia" and "football" specialities were capitally done, and so was their pretty "Crinoline" number. Susie Belmore's "Sleigh Bells Song," was beautifully rendered; Dorothy Belmore's study of a child was excellent, and Vera Vere sang the "Fun on a Farm" duet with Mr. Frederick Lord in good style. Mr. Lord is also a success in the other scenes, and sings a sentimental ballad with much effect. Mr. Teddy Francis assists Mr. Bolton in most of the comedy scenes. Mention must be made of "The Stylish Steppers," a troupe of pretty dancers, who work with charm and intelligence. Their sleigh bell music and dance was a big hit. Mr. Eustace Jay is the courteous manager at the Croydon Empire.

CRITICS' CIRCLE.

The annual general meeting of the Critics' Circle was held on Tuesday last at the Institute of Journalists, with Mr. Herman Klein in the chair.

Mr. Bernard Willes submitted a financial statement showing a balance of £2 18s. 5d. on the general account, and an amount of £113 7s. to the credit of the benevolent account.

Mr. Herman Klein, the retiring president, in his address from the chair referred to the various activities of the Circle during the past year, and particularly to the negotiations that had taken place with the British Broadcasting Company. He announced that practically all the members would be supplied with a crystal set by the company. He also mentioned the great loss that the Circle had sustained during the past year by the deaths of three of its members—William Archer, H. G. Hibbert, and Francis Barrett.

Mr. E. A. Baughan was appointed president for the ensuing year, with Mr. Bernard Willes vice-president and Mr. John Parker hon. secretary. In the place of the old committee it was agreed to elect a Council of thirty representative members, out of which a smaller executive would be appointed. The following is the new executive committee: Messrs. E. A. Baughan, Bernard Weller, Herman Klein, S. R. Littlewood, G. E. Morrison, J. T. Grein, Ashley Dukes, G. McCaffery, T. F. H. Woodcock, H. N. Walbrook, G. W. Bishop, John Parker, Percy A. Scholes, and H. A. Scott.

Mr. E. A. Baughan proposed a resolution that in view of the fact that on thirty-five Sundays during the year there were performances of plays, the question of extra payment for duties should be placed before the Newspaper Proprietors' Association and the Newspapers' Society for sympathetic consideration. This was carried unanimously.

It was resolved that the annual dinner should take place on a Sunday this year.

A letter from Sir Gerald du Maurier suggesting that the critics should take an active part in the Actors' Garden Party again this year by performing a play themselves was discussed, and a committee consisting of Mr. John Parker, Mr. Ashley Dukes, Mr. Armstrong, and Mr. G. W. Bishop, was appointed to consider the matter.

"Brevities."

This is the title of a new show that is being produced at the New Theatre, Northampton, on Monday week by the A. L. Productions, Ltd., and according to the way the rehearsals are proceeding it is going to be a very big success. It has been written and will be produced by Joe Hayman. The chief fun-maker will be Dick Tubb. Marjorie Fulton is the leading lady, and is enthusiastic with her part which will afford her many opportunities for displaying her undoubted talent. The cast also includes Chas. Childerstone and Shirley Whyte.

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AMONG THE AMATEURS.

"ANCHORITE" A. O. S.

Unreserved praise can be given to the performance of "The Rebel Maid" by the "Anchorite" A. O. S. at the New Scala Theatre on the evenings of Feb. 4th, 5th, 6th, and 7th. Mr. Ernest Marsden, though handicapped by a bad cold, was good as Derek Lanscombe, and his excellent baritone voice was heard to advantage in solos and also the duets with Lady Mary Trefusis, a part that had an attractive representative in Miss Victoria Barton, a first-class vocalist. Miss Ruby Kelley quite deserved all the success she won as Abigail, a winsome lady's maid who sang, danced—and flirted—with equal spirit and animation. Miss Dorothy Hyde duly accentuated the gushing manner of a middle-aged Lady Elizabeth Weston. Mr. Dudley Wright was appropriately sinister of aspect and manner as Sir Stephen Crespigny; and Mr. Charles B. Brown did well as the elderly Lord Milverton. The innkeeper, Septimus Bunkle, was capitally played by Mr. Leonard Ketley; and Mr. Sidney G. Taylor made the very best use of his opportunities as Solomon Hooker. Other parts had capable representatives in the Misses Edna P. Chivers, Ailsa D. Moores, and Messrs. G. Clayden, Barney Mulligan, and Jas. Thomas.

The production reflected the highest credit on Mr. Frederick G. Lloyd, and under the experienced direction of Mr. R. Bertram Hudson both orchestra and chorus did their work admirably.

NEW CROSS AND BROCKLEY OPERATIC SOCIETY.

A most successful series of three performances was given, by permission of Mr. R. D'Oyly Carte, of Gilbert and Sullivan's opera, "The Yeomen of the Guard," recently at the Blackheath Concert Hall. An excellent orchestra, who are to be congratulated on the way they responded to every call made upon them by the conductor, Mr. Reginald Towers, rendered the lyrics to the enjoyment of everyone. Sid Carter was the Jack Point (and also stage manager and producer) and Violet Wilks Elsie, and both were very good. Miss M. Campbell Simpson was an excellent Dame Carruthers, and among others for favourable mention were Sidney Chinnery, as Sir Richard; Herbert Bischoff, as Colonel Fairfax; Cyril Watling, as the Sergeant; Duncan MacGregor, as his son; W. G. Street, as the Gaoler; Leonard Strickland, as the Headsman; Dolly Roberts, as Phœbe Meryll; and Doris Cattell, as the Dame's niece, Kate. The hon. accompanist of the Society presided at the piano. The production reflected the greatest credit on all concerned, and the applause, given in no unstinted measure, was well deserved.

OLDHAM AMATEUR OPERATIC SOCIETY.

The above Society presented "Tom Jones" at the Grand Theatre, Oldham, on Monday, February 9, and continued through the week. This is the third season of the Society and they give improved performances at every production. The members are very enthusiastic. The proceeds are devoted to charity, being divided amongst the most deserving institutions of the town, and large audiences have patronised the production. Of the artistes who have taken part in the opera, there is none who has stood out more prominently than Miss Doris Hall in the part of Sophia. Her singing of the various numbers was delightful and she was repeatedly encored. Another lady who scored well was Miss Beth Whittaker as Honour, her acting and singing being first class. In the name part Mr. Ivan Mellodew played cleverly, singing his numbers exceedingly well. Squire Western, a fine old English gentleman, as portrayed by Mr. Jack Cooper was a great success. Miss Doris Pratt was very convincing as Lady Bellaston, and Miss Dorothy Richardson made an excellent Miss Western, her acting being very natural. Mr. Oscar Heywood was responsible for most of the humour in the part of Benjamin Partridge and caused much merriment. Mr. Harry Hambleton, as Gregory, also came in for a good share of applause for his acting, and Mr. Wilby Land made a capital Mr. Allworthy, Mr. Harry Fletcher doing well as Blifil. All the other characters were capably acted and the work of the chorus was deserving of much praise. Mr. Sydney Hutchins was in charge of the orchestra and conducted with his accustomed skill. A feature of the opera was the dancing of Misses Kershaw, Orme, Norman, Standring, Thompson, and Pearson, and Miss Margaret Roberts as solo dancer. Thanks are due to Mdlle. Aida Fayne, who has been responsible for coaching them. On the conclusion of the performances on Saturday evening, the Mayor (Alderman F. Broadbent) spoke of the aims and objects of the Society, after which he presented the principals with souvenirs. The coach and musical director were the recipients of a silver tray and a silver fruit dish respectively.

SOUTH LONDON PHILHARMONIC SOCIETY.

A symphony concert was given recently by the South London Philharmonic Society, at the Goldsmiths' College, New Cross, and drew a large audience. "The Hebrides," from "Fingal's Cave," by Mendelssohn, and the minuet from the opera, "Berenice," were excellently rendered, and two madrigals by Weelkes, "To Shorten Winter's Sadness" and "Sing We at Pleasure," showed the capabilities of a well-trained choir. In a concerto for piano and orchestra Arthur de Greef was soloist, and a delighted audience listened to an interpretation of Greig's music as only he can render it. He was called again and again. Arthur de Greef also rendered two solos, a largo in F by Bach and Scarlatti's "Pastorale and Caprice," and played again in answer to an encore. Other items were Sir Hubert Parry's "There is an Old Belief," from "Songs of Farewell," and the Symphony No. 5 in C minor (Op. 67), by Beethoven. An organ recital by Mr. Frank E. Charlton preceded the concert, and in the afternoon over a thousand children were entertained.

Mr. Wm. H. Kerridge, the hon. conductor, had under his bâton a most excellent orchestra and chorus, and congratulations are due to all concerned.

THE OLD WESTONIANS.

The "Old Westonians" Amateur Dramatic Society produced "Lord Richard in the Pantry" for their 1925 season in the Majestic Theatre, South Shields. Mr. A. Golding as Lord Richard Sandridge gave an excellent performance, and was well supported by Miss Stella W. Newton, who gave a charming and distinguished portrayal of the widow, Sylvia Gayford. Miss Helen Charlton scored heavily and showed a keen sense of comedy as the cook. Miss Norah Ord as Evelyn Lovejoy and Miss Queenie Choules as Lady Violet Elliott gave meritorious performances, and Miss Isabel Newton showed great promise in the small part of Bryan. Mr. F. F. Ramsay looked the part of Captain "Tubby" Bannister, but would be all the better for the employment of a crisper and more decisive method, and the cultivation of greater repose. Mr. J. W. Parker was well in the picture as Carter, Lord Richard's man-servant, and Mr. G. S. McIntyre as the secretary and and Mr. G. Collins as Detective-Inspector Brown gave interesting little sketches. Miss Vera Chapman was good as Rose, and a little lady whose name did not appear deputised at short notice for Miss Sally Parker and gave a faultless rendering of Gladys. The smoothness and precision of the performance reflected great credit on all concerned.

Those who remember the production of Mr. W. Somerset Maugham's amusing satirical comedy, "Loaves and Fishes," at the Duke of York's Theatre in 1911, when Mr. Robert Loraine played Canon Spratte, will want to renew acquaintance with the play in Messrs. Heinemann's recently published edition (2s. 6d. and 3s. 6d. net). It makes excellent reading.

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"OUR DAD."

A Musical Comedy in Two Acts, written and composed by Chas. J. Moore, and produced by John A. Howitt, at the Hippodrome, Gloucester, on Monday, April 6.

Peter Wiggles ..... Johnny Danvers
Capt. Bobby Beresford..Thos. Lucas
Edward Strong ..... Dan. H. Clark
Lively ..... Tom Prior
Mrs. Wiggles ..... Nina Lyn
Violet ..... Florence Hunter
Rose ..... Isobel Hemsley

The story of "Our Dad" concerns the love affairs of Violet and Rose Wiggles, daughters of Peter Wiggles, a henpecked mortal, who announces that it is his silver-wedding day. An old friend in Egypt sends him a present in the shape of a beetle which has magic properties, inasmuch as the possessor becomes at once truculent and masterful, whilst if a lady is the possessor she becomes loving and kind. The changes which are rung on this theme are very amusing, and it is capital to see the henpecked Peter assume mastery over the strong-minded Mrs. Wiggles, who, when she becomes the recipient of the charm, overwhelms Peter with kindness and kisses. Violet, who is in love with Capt. Bobby Beresford, out of pique becomes engaged, through her father's possession of the charm, to Edward Strong, thus setting everyone by the ears.

Peter Wiggles is admirably enacted by Mr. Johnny Danvers. Peter's hobby is gardening, and a very good duet with Edward Strong, in which all the insect pests in the garden are preserved to the detriment of the flowers and vegetables, is well received. Edward Strong, the dude, is played by Mr. Dan. H. Clark, and very well he does it, his scenes and duets with Miss Isobel Hemsley, as Rose, being some of the best things in the production. Miss Florence Hunter, as Violet, sings her love songs in capital style and acts with much charm. Capt. Bobby Beresford is breezily rendered by Mr. Thomas Lucas. Mrs. Wiggles, the strong-minded wife, is excellently represented by Miss Nina Lyn; she excels in a song, "That Never Could Happen to Me." Mr. Tom Prior is capital as Lively. A hearty reception was accorded the play, which was enhanced by the clever dancing of four of the chorus.

Johnson Clark.

At the Holborn Empire on Monday last Johnson Clark, the sportsman ventriloquist, introduced a new act, "Hodge on the Canal" (Pattison, Logan, Louis, and Hickman), which proved an immediate hit, and is undoubtedly a worthy successor to his former scenas. "Hodge" is no longer the village yokel, but the young bargee.

SOUTH LONDON PHILHARMONIC SOCIETY.

At the Goldsmith's College, New Cross, on Saturday evening the 4th, the South London Philharmonic Society gave a successful rendering of Dvorak's "Stabat Mater." Mr. Ben Davies, who was in splendid voice, was the tenor; Miss Ida Cooper, the soprano; Miss Sibyl Cropper, the contralto; and Mr. Thorpe Bates, the bass; and the large well-trained chorus, under the bâton of Mr. Wm. H. Kerridge, carried all before them.

In the second part Miss Ida Cooper sang "Lament of Isis" and a "Festal Song" (Bantock), and as encore "Sigh No More, Ladies." Mr. Ben Davies sang Schubert's "Serenade" and Mr. V. White's "To Mary," and, in response to a vociferous call, "Come, Margarito, Come." Miss Sibyl Cropper's songs were "A Joyful Eastertide," arranged by Somervell, and "Cuckoo," which she had to repeat; and Mr. Thorpe Bates sang Tchaikovsky's "Pilgrim's Song." The anthem, "Great is Jehovah, the Lord," by Schubert, in which Miss Ida Cooper was the soloist and the chorus again distinguished themselves, brought a most successful concert, on which the society and all concerned must be heartily congratulated, to a close.

"LONE-HAND WILSON."

Controlled by Western Import, "Lone-Hand Wilson" is a typical Western photo-play, the hero being of the imperturbable variety, with little faith in his fellows, but who, nevertheless, has a kink in his nature for brave men, be they friend or foe. In the course of a lonely trek he meets with each type, and on the "Come one, come all" principle, treats them with good-humoured badinage or a bout with hands or weapons of more sinister order. A hefty and likeable fellow is "Lone Hand" Wilson, who, after many hardships bravely encountered, deserves the good fortune which awaits him in the affection of a true-hearted and comely woman, with whom he eventually settles down. The scenery is of the approved "Western" variety, with horses and dogs as the faithful companions of the characters in the play.

Rich and Galvin.

Spending the past nine months in the Colonies, and playing seasons in South Africa and Australia, Rich and Galvin made their reappearance in town on Monday last, playing at both the Victoria Palace and Stratford Empire.

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WHAT IS BEING PLAYED, AND WHERE.

PALAIS DE DANSE, HAMMERSMITH.

At most dance halls claiming "two bands" as an attraction we find that it is a case of one relieving the other at intervals, so that there is only one band actually on duty at any one time. This is not so at Hammersmith. Here we are given the benefit of the two bands playing alternately throughout the evening, the last note of one dance scarcely finishing before the first note of the next one commences. The result is that anyone so minded may dance practically without a pause through the complete session. Some of the dancers seem to do it, too! The two bands at this ever-popular dancers' rendezvous are Louis Frankland's White Star Band and The Dixie Dance Band, under the direction of Mr. G. Smith. These bands are too well known to need any encomiums. Mr. Franklyn, who seems to have the knack of always being amongst the first to get away with the new numbers, is featuring "Loving Lullaby," which, he says, is always encored. Of the latest dance successes the bands are playing, to mention only a few: "Where's My Sweetie Hiding?" "Titina," "Show Me the Way To Go Home," "Copenhagen," "All Alone," "Alabamy Bound," "After the Storm," "Shanghai," "Darlingest," and "I'll Take Her Back." Mr. M. Bowdall is the manager here: perfection of all arrangements follows as a matter of course.

CASINO DE DANSE, FINCHLEY ROAD.

When one knows that Mr. D. Jacobs and his Pasadienies are responsible for the music at this popular hall, one knows that everything in this direction will be all that could be desired—and it is so. Mr. Jacobs has formed a combination of real musicians who, rendering their numbers in faultless style, appear to enjoy playing them just so much as the dancers do dancing to them. The most popular ones include, amongst many others, "Bye Bye, Baby," "A New Kind of Man," "Titina," "The End of the Road," "All Alone," "Jealous," "Shanghai," "Darlingest," "After the Storm," "Oh! How I Love My Darling," and "Follow the Swallow." Mr. Jacobs is also giving great prominence to "Loving Lullaby," which, he declares, will be one of the year's biggest waltz hits. Mr. B. Shine is the manager of this hall, which is one of the most comfortable to be found anywhere.

TOTTENHAM PALACE DE DANSE.

Two Dance Bands, the Clarions and the Checkers, both under the direction of that experienced musician, Harry Shalson, most effectively fill the musical requirements of this popular hall As might only be expected, the execution of both these excellent bands leaves nothing to be desired. Perfect time and rhythm, snap or languor for fox-trot or waltz, as the case may be, are always here in the hundred-per-cent. capacity. One hears practically everywhere the new waltz, "Loving Lullaby." Mr. Shalson's bands are making a special feature of this number, and it is a great favourite here. He "spotted" it as a coming success, and he certainly makes it so at Tottenham. The dancing here is on a very high level, and the tango seems to be more in evidence than at most other dance halls in London. General numbers, which are very much to the liking of patrons, include: "Titina," "After the Storm," "Sahara," "Shanghai," "Darlingest," "A New Kind of Man," "Follow the Swallow," "All Alone," and others too numerous to mention. The lighting effects at this splendid hall are really exquisite, and must be seen to be appreciated. Everything possible is done to ensure the comfort and convenience of patrons. All those hundred-and-one arrangements and details which go to build up and maintain the success of an establishment such as this are in the competent hands of that excellent manager, Mr. M. L. Nicholson.

FINSBURY PARK PALAIS DE DANSE.

Directly one enters this delightful dance hall one gets that "at-home feeling." Here we have more of the atmosphere of the ballroom than of the ordinary public dance hall, with the resulting *intime* character. Mr. J. J. Scott and the excellent Palais Astor Dance Band provide the music here—and exceptionally well-balanced selections they give, too. Rhythm, time, and body are really fine. One of their favourite numbers is "Loving Lullaby," which is encored every night. "All Alone" is also very popular here. "A New Kind of Man," "Titina," "Oh! How I Love My Darling," "Shanghai," "Darlingest," and "Follow the Swallow" may also be singled out for special mention. The floor here is splendid, and the general arrangements, under the management of Mr. T. Whitcomb, leave nothing to be desired.

"BETTER DAYS."

"Better Days," at the Hippodrome has been brightened by the inclusion of George Moran and Charles Mack, two black-faced comedians from America, and that popular band, the Savoy Orpheans. Moran and Mack are the drollest and most original pair we have seen for a very long time. Their "back-chat" is really funny, and their comic boxing bout caused the heartiest of laughter. A great success was also made by the Savoy Orpheans, their many selections being loudly acclaimed and encores being called for.

Mr. Norman Griffin now takes the parts played by Mr. Stanley Lupino, and is very funny throughout; clever and versatile Miss Maisie Gay has many amusing scenes; and Miss Connie Emerald's Irish song and dance is one of the delights of this beautifully staged production.

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FLORENCE ETLINGER THEATRE SCHOOL.

Performances by the students were given at the school, 60, Paddington Street, W. 1, on the afternoon and evening of the 3rd inst. Two one-act plays were produced for the first time. "The Wax Peach," by A. J. Talbot, was the title of a quaint and amusing little musical play. The scene is a drapery emporium, and the assistants, Aubrey Jenkins and Gladys Sylvester, are sweethearts. The lady becomes exasperated at the attentions paid by Aubrey to the wax figure of a very charming lady of fashion which presently becomes animate, and after indulging in a dance, resumes her ordinary position. Resolved on revenge Gladys places near the figure a lighted oil stove with disastrous results—the lady begins to melt and ultimately collapses, to the evident grief of Aubrey. Gwen Harter cleverly posed and danced gracefully as the wax figure, Kenneth Downey and Tony Douglas Robertson did well as the draper's assistants; while Leighton Lucas as shopwalker executed a weird dance round the figure with excellent effect.

The second novelty in the programme was a grim playlet entitled "Seven O'clock" by Thomas Wilby. In a prison are confined seven women of various types, who are awaiting execution as revolutionaries. Every evening at seven o'clock appears a rough, coarse-mannered jailor, who compels one of the prisoners to accompany him, and she is seen no more. Six have already apparently met their doom. The wretched women bewail their fate, one of them becoming hysterical, but the appearance of the dreaded jailor causes a hush. Who is to be the next victim? The choice falls upon a young nurse, who, however, speedily returns to inform her fellow prisoners that it is a ghastly trick on the part of the Government, all the others having been given their freedom as she, too, has been. The several characters were excellently played by Elinor Edgcumbe, Peggy Webster, Joan Wilson, Constance Treloar, Muriel Bennett, Jean Duncan, and Frank Macey. At the evening performance the cast was varied, parts being taken by Alma Taylor, Doreen Harter, and Averil Nicholson. Jack Dwyer was particularly good in the attractive song and dance item, "What Do You Do Sunday, Mary?" The scene and duet finale from Act 1 of "Madame Butterfly" were admirably rendered by Elena Goeminne (Madame Butterfly), Charles Jacout (Lieut. Pinkerton), and Jean Duncan (Suzuki). A special and very attractive feature of the programme was a number of Greek dances given by students under the direction of Miss Janet

(Continued at foot of next column.)

"P's AND Q's."

Revue. Book by Noel Scott, lyrics by Donovan Parsons, music by Pat Thayer, sketches produced by Gordon Sherry, dances and ensembles by Ben Taylor.

At the Boscombe Hippodrome on Monday, April 6, Walter Williams presented his revue, "P's and Q's," which made an instant success by its brightness, its splendid comedy, and pleasing touch of romance. The dressing and scenic effects are most tasteful and effective, a caravan scene coming in for special praise from the audience. The entertainment is delightfully arranged, the items fitting in to perfection. Among the sketches are some gems of comedy, particularly successful ones being, "Laying the Lino," "Mr. Robinson," and "A Stroke of Luck." Mr. Edwin Lawrence handles the comedy side splendidly, and keeps the house in roars, and much of the success of the revue is due to his skilful work. He receives excellent support from Mr. Frank Jarvis. Mr. Walter Williams contributes much clever work, and among his songs, "Just What The Doteor Ordered" went with a rare swing. Misses Peggy and Lena Chisholm are, of course, a tower of strength to the production, not only with their usual musical act, but by reason of their general help throughout the show. Miss Lena, a very accomplished vocalist, has some haunting numbers, and combines most effectively with Mr. Williams in vocal duets, while Miss Peggy acquits herself well in the rôle of Mrs. Eve in "Music Hath Charms," a successful little sketch. Stanley Vilven sings well and plays many character parts, and Kathie Lyn also distinguishes herself in many ways. Splendid assistance to the show is given by Arthur Bentley, Hal Clemence, and others; in fact, there is not a weak spot in the cast. The opening performances created a most favourable impression, and Mr. Williams had to appear before the curtain at the close.

(Continued from preceding column.)

Duff. A delightful performance concluded with the laughable sketch "Double Demon," which, together with the other plays, was presented under the direction of Mr. Ben Webster

James Stewart.

Just back from his tour of the Fuller Theatres in Australia and New Zealand, and also in South Africa, James Stewart made his reappearance in London at the Shoreditch Empire last week, and did particularly well. Apart from his work at the piano, James is a clever comedian, and would be an asset to a revue.

THEATRICAL GOSSIP

Birthday Week at the Old Vic—José Collins in "Frasquita"—"The Torch Bearers" at the Ambassadors.

"Ariadne's" Curtain-raiser.

"The Three Rogues" is the title now given to Ian Colvin's one-act play to be produced by Frederick Harrison at the Haymarket Theatre on Wednesday in front of A. A. Milne's "Ariadne; or, Business First."

Jose Collins in "Frasquita."

Mr. Robert Evett has definitely decided upon Thursday, April 23, as the date upon which he will present "Frasquita," with Miss Jose Collins in the title-rôle, at the Princes Theatre. "Frasquita," which has had a trial run in the provinces, is a new musical comedy in three acts by Fred de Gresac, with lyrics by Reginald Arkell and music by Franz Lehar. Rehearsals are now in progress at Princes Theatre, under the direction of Mr. Oscar Asche, and the services of Mr. Jack Hulbert have been secured for the arrangement of the dances.

Miss Jose Collins, as Frasquita, has the part of a Spanish gipsy, and Mr. Evett thinks it is not only the best thing she has undertaken since "The Maid of the Mountains," but possibly the finest part she has ever played. With Miss Collins will be Mr. Thorpe Bates, as leading man. The company includes Miss Amy Augarde, Miss Ethel Baird, Mr. Pop Cory, Mr. Spencer Trevor, and Mr. Edmund Gwenn, the last-named being cast for the principal comedy rôle. The first and second acts of "Frasquita" take place in Spain, and the third is located in Paris.

Last Weeks of "Primrose."

The run of "Primrose," which reaches its 250th performance at the Winter Garden Theatre on Wednesday next, April 22, will terminate the following Saturday, April 25, the concluding performance thus coinciding with the Cup-final night, for which the advance bookings are already exceptionally heavy.

Chelsea Shakespearean Festival.

Many people prominent in the world of Art will attend the opening performance at the Chelsea Palace Theatre on Monday evening of Mr. Walter Payne's "Shakespearean Festival." There will be seven performances during the week and seven plays. Mr. Ben Greet and his players coming direct from their successful season in Paris. "The Twelfth Night" has been chosen to open, the remaining six plays being "Othello," "Macbeth," "As You Like It," "The Tempest," "Merchant of Venice," and "A Midsummer Night's Dream." At the "Birthday" evening performance on Thursday, Mr. G. K. Chesterton will deliver a short address. Mr. Payne hopes to emulate the success of his recent "Shaw for the Million" experiment by giving Shakespeare once nightly at twice-nightly prices.

"When the Light Came."

"When the Light Came," the new drama by Andrew Buchanan and Robert Whitehouse, which is being produced at the Little Vic. Theatre, Brighton, on the 27th, promises to arouse great interest, by reason of its construction and unusual theme. The scenes are laid in London and Cornwall. There are no villainous characters, and the play has a surprising climax. The leading character, that of a blind girl, will be played by Miss Maud Stoner.

"It Pays to Advertise."

On Friday, at the Aldwych Theatre, "It Pays to Advertise" reached its 500th performance.

"Grounds for Divorce."

On Monday Mr. Lawrence Grossmith, who had been in a nursing home for several weeks recovering from the effects of a severe operation, resumed his part of Felix Roget in "Grounds for Divorce" at the St. James's Theatre. The piece attains its one hundredth performance to-day.

The Play Actors.

The last Play Actors production of the season will be that of Michael Morton and Peter Traill's "By Right of Conquest" at the Scala Theatre on Sunday evening, May 10. Athole Stewart will stage the piece.

For South Africa.

The largest musical-comedy company to sail for South Africa since the war left Southampton on Thursday, the 9th instant, per R.M.S. "Kenilworth Castle," to open with the African Theatres, Ltd., on May 4, in the successful Winter Garden production, "Sally." This company includes: Thomas Pouncefort, R. Eric Greatbatch, Billy Holland, Guy Saunders, Cecile Maule-Cole, Kathleen Yates, Rita Reuas, F. Floyd Gwynne, Arthur Warren, Harry Pringle, Frederic Shaw (musical director). The Rodney Hudson Troupe of Dancers, beauty chorus, men's chorus, etc. The complete wardrobe has been sent from London. Travelling by the same boat, and to appear under the same management, were Jessie Bateman, Tom W. Sleigh, Florence Vie, and Barrie Livesey, to play in a dramatic repertoire company. Leslie Elliott sailed on the same date to appear in vaudeville. All these artists were booked by the I.V.T.A., Limited.

Catholic Stage Guild.

The excellent work done by the Catholic Stage Guild in fostering a spirit of comradeship amongst the whole of the profession, and helping the needier members, has not been assisted by the public as in previous years. The Guild are therefore anxious to emphasise the fact that an associate membership is open to the public as well as to the profession, and the subscription is small. Particulars can be obtained from the Secretary at 2, Robert Street, Adelphi, W.C. 2.

Mr. Robert Ganthony.

Mr. Robert Ganthony has retired into the country, where he is devoting himself to dramatic work. His first farce since doing so, "The Widow's Husband," has been successful in Ireland, Scotland, Wales and the Provinces under the management of Miss José Brooks, who is arranging for its appearance in London.

Yorick on "Spring Cleaning."

Mr. H. Sheridan Bickers ("Yorick"), the Anglo-American critic and playwright, will open a debate at the First Night Playgoers' Club, 16, Gt. Portland Street, on Sunday, on "Spring Cleaning." The chair will be taken at 7.30 p.m. by Miss Cathleen Nesbitt.

Fellowship of Players.

The Fellowship of Players will give their eleventh Shakespeare production to-morrow (Sunday) evening at the Apollo Theatre, at 8. The play will be "Love's Labour Lost," and the cast will be as follows:—

Ferdinand	Duncan Yarrow
Biron	Frank Vosper
Longaville	Harold Anstruther
Dumain	Hubert Langley
Boyet	Andrew Leigh
Mercade	Terence Duff
Don Adriano de Amado	George Zucco
Sir Nathanial	Horace Sequira
Holofernes	Alfred Harris
Dull	Roger Livesey
Costard	D. Hay Petrie
Moth	Marian Wilson
A Forester	Colin Ashdown
First Lord	Anthony Clark
Second Lord	John Hamilton
Princess of France	Esther Whitehouse
Rosaline	Marjorie Clarke Jervoise
Maria	Rosemary Clifford
Katherine	Norma Varden
Jacquenetta	Viola Lewis

The producer is George R. Foss.

"Magic Hours" at "Q."

This is the title of a new play by Howard Peacey, which will be produced at the "Q" Theatre on Monday, April 27. The cast is as follows:—

Harry Fenton	Lawrence Anderson
Tom Kimber	Milton Rosmer
Captain Wray	J. Fisher White
Col. Buckmaster	Reginald Dance
Barbara	Mercia Swinburne
Choo Kit	Ivor Barnard
Ah Meng	Julian D'Albie

The play is being produced by Milton Rosmer.

"Ordeal," at Cardiff.

On Monday next at the New Theatre, Cardiff, Lyn Harding will present "Ordeal," a new play in three acts, by Dale Collins, founded on the latter's sea-tale of the same name. Following is the cast:—

Viola Thorpe	Madeline Seymour
Vazey Howard	George Penn
Paul Thorpe	Felix Aylmer
Dorothy	Jane Welsh
Lady Daley	Haidee Wright
Ted (the Steward)	Lyn Harding
Petersen (the cook)	Arnold Bell
Ambrose, Murphy (Sailors)	Joseph French, Yves Renaud

The play is produced by Athole Stewart, and the scenery is by Joseph and Phil Harker. The action of the play takes place aboard the sailing yacht "Spray" before, and after, a storm in the Pacific.

Birthday Week at The Old Vic.

Revivals of the three festival plays, "Macbeth," "Much Ado About Nothing" (which has been chosen for the matinee on the actual Birthday), and "The Winter's Tale," will be seen again during the Birthday Week, the crowning celebration of which will be the performance of "Hamlet" in its entirety, beginning at 1.15 on Saturday, April 25.

The Birthday Revels will take place on Wednesday, since Thursday evenings are consecrated to opera, and the programme will consist of favourite scenes in which past and present members of the Shakespeare Company will appear. Among the visitors are Jane Bacon, Henry Baynton as Wolsey, George Foss as Sir Toby Belch, Ben Greet as Shylock in the trial scene, and D. Hay Petrie as Shylock in Act III, Scene 1, of "The Merchant of Venice," and Beatrice Wilson as Portia. Ion Swinley, George Hayes and Wilfrid Walter will make short appearances when they can spare time from their respective shows. The proceedings will close, as usual, with a Revel, written and played by members of the present Shakespeare Company.

BIRTHDAYS OF THE WEEK.

Edith Blanche, Sunday, April 19.
Helena Millais, Sunday, April 19.
W. H. Bebby, Monday, April 20.
F Harcourt, Tuesday, April 21.
Helen Charles, Wed., April 22.
E. Holman Clark, Wed., April 22.
C. Hayden Coffin, Wed., April 22.
Ernest Dottridge, Thurs., Apr. 23.
W. Scott Phipp, Thurs., Apr. 23.
Cyril Maude, Friday, April 24.
Jack Hulbert, Friday, April 24.
Hutin Britton, Friday, April 24.
Violet Ellicott, Friday, April 24.
Leslie Glenroy, Friday, April 24.
George Lashwood, Sat., April 25.
Harry Grattan, Sat., April 25.

The Barnes Theatre.

A battalion of painters and decorators has been busy during Easter pushing ahead with the preparation of the new Barnes Theatre, which Mr. Philip Ridgeway will open in two weeks' time with Harold Owen's play, "Fatherhood." London's latest playhouse will be the largest of the suburban 'creative' theatres, and so keen is the local interest that numerous requests for seats are arriving by every post, although the box-office has not yet been opened.

The colour scheme of the theatre is Rose du Barri and cream, and lighting arrangements of a novel kind will be introduced. The seating will consist of stalls and circle only, and although tea will not be served in the auditorium during the play, a large cafe will be available, contrived in a Roman style of decoration. The stage has a depth of 24 feet, with a proscenium opening of 26 feet, and full sized curtains will be used. The dressing rooms are commodious, and artists will have the advantage of every modern convenience.

Cast of "Fatherhood."

The first Barnes Theatre production will have the following cast:—

John Burton	Robert Minster
Claude Burton	Antony Holles
Philip Romer	Patric Curwen
Gervase Bradenham	James Lindsay
Sturgis	James H. Bligh
Millie Burton	Edyth Goodall
Brenda	Dorothy Peters
Kathy	Esther Whitehouse
Lady Shoreham	Lilian Christine
Mary Summers	Hazel Jones

Martin Adeson.

Mr. Martin Adeson has been engaged by Sir Alfred Butt for his new production, "The Beggar on Horseback," and is now rehearsing. The play is to be produced shortly in the West End.

Monday's Public "Rag."

Bookings for Monday afternoon's public "Rag" at the Prince of Wales' Theatre, in aid of the Green Room Club's Benevolent Fund, are very encouraging.

Forty well-known actors and actresses will take part in sketches by Cyril Campion ("Disgrace"), E. Dagnall ("Orphans Pro Tem."), George Elton ("The Confession" and "The Condemned Cell,"), H. F. Maltby ("Pick-Me-Up"), George Middleton ("The Reason"), H. C. G. Stevens ("Reprieved"), and Paul Treéfus ("MacHamlet"). Kingsley Lark, Percy Heming, Mark Lester, and Hugh E. Wright will sing.

"The Torch Bearers."

Following is the cast of "The Torch Bearers," by George Kelly, to be presented by Miss Marie Tempest at the Ambassadors Theatre on Monday next, at 8 p.m.

Mr. Frederick Towers	W. Graham Browne
Jenny (a Maid)	Dorothy Hamilton
Mrs. Paula Towers	Muriel Alexander
Mrs. J. D. Pampinelli	Marie Tempest
Mr. Spindler	Frank Allanby
Mrs. Nelly Fell	Athene Seyler
Mr. Huxley Hossefrosse	Ivo Dawson
Teddy Spearing	Cyril Cunningham
Miss Florence Corbett	Phyliss Shannaw
Ralph Twiller	Norman Loring
Mr. Stage-Manager	George Bellamy
Mrs. Clara Sheppard	Hope Tilden

Death of Mrs. Will A. Jackson.

After a long illness, Mrs. "Marie" Jackson, wife of Mr. Will A. Jackson, director of the Queen's Theatre, Castleford, passed away on Monday, April 6, at their Castleford home. The funeral took place at the Castleford Cemetery in the presence of immediate relatives, including Mr. Jackson and his two sons, John and Fred; Mr. H. B. Skipsey, father; Mr. H. H. Skipsey, brother; Mrs. W. Skipsey, and Mrs. R. Skipsey, sisters-in-law. Among others present were: Dr. Crispin, chairman of directors of the Queen's Theatre; Mr. Chas. O'Rourke; Mr. C. Laycock, representing the Castleford Amusement Managers; Mr. Harry Masterman; Mr. M. Mitchell; Mr. and Mrs. Gadsby and other prominent townspeople; Mr. and Mrs. De Lacy, Mr. and Mrs. Bert Loman; Mr. John C. Jazon; Mr. Winstan Gordon; Mr. Holmes and members of the Imperial Stage Circus; "Short Stories Company" (one of Mr. Jackson's productions) represented by Messrs. F. Mayo and Keane Harker, and Misses Peggy Dallas and M. McArthur; and the entire staff of the Queen's Theatre, including Mr. and Mrs. H. Waterhouse, Miss Murgatroyd, secretary; and Mr. A. Townsend, stage manager. In addition to wreaths from those present, were those of Mr. and Mrs. and Tich Whiteman; Mr. and Mrs. Phil Dooley; Mr. and Mrs. J. Hinton, Grand, Halifax; Miss Dorothy Storm; Mr. W. F. J. Payne; directors of the Hippodrome, Rotherham; directors of the Queen's, Castleford; directors of the Colliseum, Oldham; staff of the Palace, Halifax; directors of the Palace, Salford; "April Showers" Company; Stephen Venner Company; Mr. and Mrs. C. Wood; Mr. and Mrs. Jimmy Jewel; Madame Grey; Mr. and Mrs. E. Wright; Mr. J. Holmes and Miss S. Thornton; Mr. and Mrs. Kendal; Nurse and Rose; Mr. and Mrs. Tom E. Hughes, and the Conservative Club Committee and members. An impressive service was conducted by the Rev. M. Owen, of the Castleford Parish Church.

STANDARD TOURING CONTRACT.

Proposal to Appoint Government Arbitrator.

A conference took place on Thursday morning between the P.E.P. and M.A., represented by Percy S. Broadhead and P. Percival, and the Entertainments Federal Council, represented by J. W. Whittaker and E. S. Teale (M.U.), Alfred Lugg and A. George Fry (A.A.), and Hugh Roberts (N.A.T.E.), and it was unanimously agreed:

"That it is desirable that a standard contract for the employment and remuneration of artists in touring companies should be arrived at by the appointment of a Government Arbitrator, to whom the whole matter should be submitted.

"This award to be operative from the opening of the autumn season (August Bank Holiday, 1925). Meanwhile the representatives of the P.E.P. and M.A. undertake to lay before their Executive Committee proposals with a view to the immediate establishment of a working understanding pending the issuing of an award."

"THE CROOKED FRIDAY."

Produced at the New Theatre, Cardiff, on Saturday, April 11.

Mr. Monckton Hoffe has written a stirring and human drama in "The Crooked Friday," and it has the great advantage of being presented by that talented couple, Miss Mary Glynne and Mr. Dennis Neilson Terry, this being their second venture in management after the success they achieved in "The Honourable Mrs. Tawnish."

In the first act the story shows Alexander Tristan taking his boy, Micky, home from school in a Daimler car. When the car is stopped to cool the engine Micky finds a baby girl on the roadside, wrapped in a sack, and apparently dead. While Tristan senior is getting assistance Micky succeeds in restoring life to the child. The second act finds Micky a man of 35 years old, settled in a solicitor's office in America. He has searched the world to find the girl once more, his clue being the word "Friday" tattooed on her forearm, and Micky learns from the solicitor, Howard Lampeter, that she is a convicted thief in America. Tristan decides not only to see her but also to save her, and his manner of achieving this provides the adventures of the play.

Miss Mary Glynne takes the part of Friday, and in this character she has ample opportunity to display her histrionic ability and her charm. Mr. Dennis Neilson Terry as Micky Tristan is more than capable of meeting the heavy demands made upon him, and at times rises to high dramatic power. Mr. Morton Selten as Howard Lampeter submits an excellent delineation, his son Charles being in the able hands of Mr. Kenneth Kent. Mr. John R. Turnbull is a capital exponent of Alexander Tristan, and excellent work is given by Mr. Alexander Sarner as Roger Petermore, Mr. Ronald Buchanan as Bagley, Mr. Terence de Marney as Felix, Master Brian Glennie as Mickie in the first act, Mr. Henry Roberts as a deputy inspector, Mr. Arthur James as a constable, and Mr. William Arnold as a servant.

Mr. Malcolm Cherry.

Mr. Malcolm Cherry, the actor and author, died at his house in South Kensington on Easter Monday, after a long illness.

Born in Liverpool in 1878, he made his first appearance on the stage at the Queen's Theatre, Manchester, in 1897, as Mardian in "Anthony and Cleopatra," and after a series of Shakespearean parts, became associated with Fred Terry and Julia Neilson, with whom he stayed from 1900 to 1912. In September of the latter year he went to the United States and appeared at Chicago, in "Milestones," subsequently touring with the same production. At the Strand in July, 1913, he appeared in "The Barrier," and up to 1920 played in no fewer than twenty-one productions. His last appearances on the stage were in 1921, with Miss Gladys Cooper, in "Home and Beauty," at the Playhouse, and Lady Forbes Robertson's company at the Court. He collaborated with Mr. Leon M. Lion in writing "Mr. Jarvis," produced at Wyndhams in 1911, and "Jack o' Jingo," first produced at Capetown in the same year and afterwards at the New Theatre in 1919.

SHAKESPEARE AND DICKENS.

An interesting programme of Shakespeare and modern comedy is being arranged by Miss Sibyl Ward and Mr. Douglas Pack, A.R.A.M., L.R.A.M. (Eloc.), to be given in aid of the Greater London Fund for the Blind, on Monday, April 20, at 8 p.m., at the King George's Hall (Y.M.C.A.), Tottenham Court-road. Sibyl Ward will appear in "Cameos" from Shakespeare's "Heroes and Heroines"; and Douglas Pack in Dickens Character Sketches and Monologues. A phantasy and a sketch will also be presented, in which Douglas Pack, Peggie Robb-Smith, Edith Fehr, Marion Spencer, Lilian Lane, Howard Rose, and R. Hamilton Scott will appear. Tickets, at 7s. 6d. to 1s. 6d., can now be obtained from Miss Sibyl Ward, 4, St. Stephen's-square, W.2, or Mr. Douglas Pack, 77, New Oxford-street, W.C.1, or from Keith Prowse's Offices.

The Easter attraction at the Theatre Royal, STOCKPORT, is provided by the Denville Stock Co. in Walter Howard's play, "The Under Dog." At the Hippodrome is Harry Slingsby's revue, "Peeps into 1925."

"KISMET"

Revived at the New Oxford.

Hajj	Sam Livesey
The Muezzin	Buchanan Wake
The Imam Mahmud	Ernest Ruston
A Mufti	C. F. Cooke
The Guide Nasir	Neil Curtis
The Sheik Jawan	A. V. Bramble
The Beggar Kasim	Wilson Gunning
Amru	Fred Vigay
Zayd	J. Henry Twyford
The Caliph Abdallah	Robt. Harris
The Wazir Abu Bakr	Patric Curwen
The Wazir Mansur	Herbert Grimwood
Kafur	Dennis Wyndham
Afife	Wilson Gunning
Captain of the Watch	C. F. Cooke
An Attendant of Mansur	James Arnold
A Chamberlain of the Caliph	Henry Le Grand.
The Gaoler Kutayt	Fred Vigay
Apprentices	C and J. Boyce, P. Fusco
The Chinaman	A. Bodney
Marsinah	Elissa Landi
Narjis	Lena Maitland
Kadirah	Polly Emery
The Almah	Barbara Roberts
Miskah	Benita Hume
Kut-al-Kulub	Mary Clare
The Man	Dodd A. Mehan
The Woman	Nayan Ardayne
The Story Teller	Patric Curwen
The Juggler	Chris Walker
The Dancer	Pola Belas

There is no resisting the attraction of the Arabian Nights. Mr. Edward Knoblock's picturesque panorama of a typical day in Baghdad, which was revived at the New Oxford Theatre on Wednesday of last week, may not be the novelty it was fourteen years ago when it was first played by Mr. Oscar Asche and Miss Lily Brayton, but to see it again is to realise again that its appeal is greater than the productions of the same type that have succeeded it. For "Kismet" is a real tale. As in all good tales it tells of an exalted beggar and a tyrant laid low; of a noble Caliph and a lovely maiden; and like all Eastern tales it skims lightly over the surface of murder and bloodshed and of plots and counterplots. Villains and heroes alike use the ornate flowery language of the thousand-and-one tales to express their ideas. Mr. Knoblock has told his tale well, and, apart from the light and colour and the swift succession of beautiful scenes, there is a decided pleasure in following the ingenuity with which he has handled his plot.

The new production is more highly decorative than the previous one, when the scenery was more definitely realistic. Mr. Ernst Stern, the present designer, has worked on much broader, and at the same time, simpler lines. The effects are gained with more economy, and there are some clever touches of symbolism in the backgrounds. Behind the dastardly Wazir Mansur for instance a great dragon is scrolled on the wall. For sheer sensuous beauty it would be difficult to better the Harem scene with its soft light, the harmonious costumes and the figures of the dancers in the silver clock in the background. One can commend also the exotic note in the red slave girl who dances before the Caliph.

Mr. Sam Livesey now plays Mr. Asche's original part of the beggar, Hajj. It is a great change from his well remembered performance of the Magnate in "Possessions," and his success is a further proof of the versatility of this fine actor. There is strength and dignity in Mr. Livesey's performance and a refreshing and delightful humour, and there is also a slight relish of the Arabian Nights. Miss Elissa Landi looked fascinatingly pretty as the lovely Marsinah and she acted well enough when there was a chance, but she was too modern in her tones. A princess, perhaps, but of Mayfair rather than of Baghdad! Mr. Robert Harris, who is one of the best of our young romantic actors, was excellent as the upright Caliph. He has a rich voice and a really good stage presence. Mr. Herbert Grimwood threw himself into the villainy of the Wazir Mansur and really did suggest the hard, soulless cruelty of one aspect of the Arabian Nights. Mr. Neil Curtis' performance as the crafty Nazir stood out noticeably, and Miss Mary Clare did all that was possible with the small part of the amorous Kut-al-Kulub. Miss Lena Maitland played well as the old hag, Narjis, and there was good support from Mr. Fred Vigar, as the gaoler, Mr. A. V. Bramble as the rival beggar, Kasim, and Mr. C. F. Cooke as Nasir's awe-inspiring Negro attendant.

The haunting songs before the curtain were well rendered by Mr. Dodd A. Mehan and Miss Nayan Ardayne. "Kismet" was produced by the author and the delightful new music by Mr. Norman O'Neill was excellently conducted by Mr. K. Ernest Irving.

"LITTLE MISS BLUEBEARD"

At Wyndham's Theatre.

A Comedy in Three Acts, by Avery Hopwood (from the Hungarian of Gabriel Dregely). Presented at Wyndham's Theatre on Wednesday, April 15.

Larry Charters	Arthur Margetson
Eva Winthrop	Osa Marsh
Smithers	George Elton
Sir John Barstow	C. M. Lowne
Hon. Bertie Bird	Eric Blore
Boo Talmadge	Tom Nesbitt
Colette	Irene Bordoni
Gloria Talmadge	Jeannette Sherwin
Lulu	Dorothy Debenham
Paul Rondel	Burton Brown

"Little Miss Bluebeard," which has had a great success in America, is said to be a translation from the Hungarian; in which case, there seems to be an international basis for farce, for the play is very much like many others from France, America—and even England! It would appear to have been written as a medium in which to present Miss Irene Bordoni, an American actress, who speaks French and Spanish with an impeccable accent, and who can also sing; in other words, the farce is a good framework upon which to hang the accomplishments of this talented lady. It serves its purpose well, for Miss Bordoni speaks with a pretty accent throughout the play and occasionally breaks out into a torrent of French, and as the hero is a composer of popular songs she sings certain of his ballads at sight. Miss Bordoni has a good voice, which, however, she uses a trifle too dramatically for an ordinary drawing-room.

The plot is absurd, but of course one does not ask for common sense in a farce. Larry Charters, the composer, is regarded as a confirmed bachelor. He has a number of inspiring lady friends, none of whom he can be induced to marry. Suddenly he finds himself saddled with a wife, a vivacious and attractive young French girl, whom his weak-minded friend, Bob Talmadge—a married man,—has married in his name! The girl, Colette, is brought to his rooms so that after a few weeks have elapsed divorce proceedings can be arranged. Naturally, Larry falls in love with this charmer, and it is agreed that they shall be properly married by a special licence. Just as things are thus amicably arranged several of the old flames appear on the scene. In the second act the farce rages furiously. One of the ladies faints and has to be bundled out, another attempts to break up the furniture, and a third threatens to throw herself out of the window. Most of the trouble falls upon the comic obliging friend, however, and eventually Colette, chagrined by Larry's many "inspirations," goes off to Deauville in the curious capacity of governess to Bob's daughter!

Thither Larry and his delightfully silly friend follow her, and in the end it appears that the whole affair was a plot by his friends to get Larry safely married. This was a surprise, for there was no hint of it in the first two acts. A "let-down" of this sort is dramatically unsound, but it is difficult to object to anything in a farce of the calibre of "Little Miss Bluebeard." Certainly the audience did not object at the opening performance.

Miss Irene Bordoni acted very vivaciously as Colette, and Mr. Arthur Margetson did all that was possible with the part of the infatuated Larry. Incidentally, he played the accompaniments to her songs very well. One of the best things of the evening, however, was Mr. Eric Blore's performance as the silly ass, Bertie Bird. He put in some very bright comic acting, and there was some real genuine hearty laughter whenever he was on the stage. Mr. Tom Nesbitt took the part of the foolish Bob a trifle too seriously for a farce, and such good actors as Mr. C. M. Lowne and Mr. George Elton were thrown away on small parts.

The play was nicely set by Mr. J. A. Fraser, and the oft-reiterated song, "So this is Love" was written and composed by Mr. E. Ray Goetz, who is presenting the play in conjunction with Mr. Charles Frohman.

Heads of musical institutions take a comprehensive view of their responsibilities towards the students in their charge, as may be gathered from the announcement that Sir William Tindall Lister, K.C.M.G., Surgeon Oculist to H.M. Household, has accepted the appointment of honorary ophthalmic surgeon to the Guildhall School of Music. The position was held formerly by the late Sir Anderson Critchett.

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FROM THE PROVINCES.

BELFAST.

GRAND OPERA HOUSE.—M. D., Mr. Fred W. Warden; R. M., Mr. Jas. M. McCann; Mus. D., Mr. S. P. Swanton.—Messrs. Tom Walls and Leslie Henson present "Tons of Money." The clever cast includes Miss Ninette Raymon, Mr. Ivan Leslie, Mr. William Allison, Miss Betty Marshall, Miss Mary Braithwaite, etc.

ROYAL HIPPODROME.—R. M., Mr. George Dobler; Mus. D., Mr. Robert Stall.—"The Musical Box" forms the holiday attraction at this popular theatre. The cast includes Miss Elsie Bowers, Mr. Freddie Forbes, Miss Dorothy Neville, R. W. Willey, Billy Rutherford, Vernon Drake, Victor Miller, Chas. W. King, Walter Farrance, Leigh Clayton, Tiller's Sixteen Girls, etc.

EMPIRE THEATRE.—G. M., Mr. Gerald Morrison; Mus. D., Mr. J. C. Evans.—An up-to-date revue, "Winners of 1925," has drawn good houses. It is presented by Mr. Grahame Watson's Co., all of whom are artists of sterling ability.

COLISEUM THEATRE.—G. M., Mr. J. Buckley.—Instead of pictures, the management present a variety programme. Mr. Jerry L. Ward stages humour in comedy connections. The company includes Chris. Moran (comedian), Miss Betty Wolfe, Nalvie Dunreath, Frank Bass, Harry Mills, etc.

ALHAMBRA THEATRE.—G. M., Mr. J. Macdermott.—Vaudeville is sustained by Jack and Kitty Noyes in burlesque.

BIRMINGHAM.

THEATRE ROYAL.—L., Theatre Royal (Birmingham) Ltd.; M. D., Mr. Philip Rodway; B. M. and Mus. D., Mr. H. Rushworth; A. M., Mr. C. E. Denham.—"Alf's Button" continues at this theatre, and delighted the holiday audiences. Mr. Sinclair Cotter is a wonderful Alf, and Mr. Ambrose Thorne appears as Bill to the amusement of everybody. Both Miss Gwen Hubbard and Miss Marjorie Hughes give excellent support as Lady Isobel and Liz. Walker, as do Mr. Arthur Pitt and Mr. Floyndham Goldie in the rôles of Mustapha and the Ouzel.

PRINCE OF WALES.—P., Prince of Wales Theatre (Birmingham), Ltd.; M. D., Mr. Philip Rodway; A. M., Mr. G. D. Bradbury; B. M. and Mus. D., Mr. H. Rushworth.—"The First Kiss," a Musical Play of the Comic Opera type, has several merits. It is tuneful, it has romance, it is delightfully staged, and it is amusing. But its music is its chief asset. In this Moorish story in so picturesque a setting, Miss Ethel Cadman repeats the success she has made elsewhere. She sings with cultured ease and acts charmingly. Able support in the vocal scenes is given by Mr. Donald Mather as Prince Murriden, the lover hero; the pair giving a highly pleasing performance. Miss May Marton as the Duenna plays an important role on the lighter side with distinction. The work of Mr. Denier Warren as the doctor and notary, is decidedly attractive, while Mr. Barrett-Lennard as the chief magistrate displays an amusing personality. Mr. J. Courtenay Fagan makes a capital slave seller. Miss Vera Temple as a graceful dancer, and the sisters Jack and Jill capably represent Lola and Lula. Also deserving mention among others are Mr. Albert Froom as the Caliph and Mr. Russell Macauley as the Slave Owner.

ALEXANDRA.—P. and M., Mr. Leon Salberg; A. M., Mr. Fred C. Finch; Mus. D., Mr. David Cochrane.—Mr. Frank Wesley, in presenting "Good Times Coming," provides a revue performance which is more than entertaining, and furnishes some clever individual items. Fred Ward leads the comedy in zestful style with due effect and is never in the least dull. Kit Walters as a female impersonator and with a soprano voice, gives cause for wonder. The sisters Ivy and Nellie Roberts, as dancers and vocalists are exceptional. Versatility is the feature of Frank Wesley's appearances. Peggy Taylor shows herself a dancing soubrette of decided ability, and makes good as the leading lady, and Bert Brierley does the swell light comedian with happy results. The principal vocalists, Len Hylett (bass) and Betr Jones (contralto), are quite good; and also adding variety to the show are the Copeland Duo and the Four Time Girls in novelty dances.

GRAND.—P., Moss' Empires Ltd.; M., Mr. F. A. Jolly; A. M., Mr. C. E. Phillips; Mus. D., Mr. Gilbert Smith.—"The Barnstormers" pay a return visit to Birmingham with some extra scenes, and provide a really first-class entertainment, with Jack Morrison as chief fun-purveyor. Mabel Lait as leading lady is equally successful. Daley Cooper is an admirable chief support, and each of the three other performers—Dan Whitley, Violet Parry and Jack Leopold—do themselves credit. The St. Bernard Quartette are of course well known, and another speciality, cleverly done, is given by the Devil M'Cares. Queenie Pickford, Bina Leopold and Aisla Moorey lend assistance also.

EMPIRE.—P., Moss' Empires, Ltd.; R. M., Mr. Henry Raymond; A. M., Mr. A. E. Sheldrick; Mus. D., Mr. J. Clegg.—Undoubtedly the main attraction here is the Indian Maid, Princess Wahletka, who pays a second visit, and again demonstrates her somewhat remarkable psychic powers. Sammy Shields, the Scottish songster and sporting comedian, Geo. D'Albert in comedy, and Alice Craven as a Lancashire dialect comedienne, contribute to the bill in well contrasted fashion; and fully interesting was the highly diverting sketch entitled, "The Head Man," given by Frank Ginnett and Company. In addition, Mello and Nello furnish a strength display with comic passages, and John Higgins, the athlete, also appears.

HIPPODROME.—P., Variety Theatres (Birmingham), Ltd.; M. D. Mr. Chas. Gulliver; M., Mr. Jas. W. Kilgour; Mus. D., Mr. H. Henderson, Mus. Doc.—"P's. and Q's," is a typical holiday show with its comedy, music, and dance mixture. A new revue in 20 scenes, it boasts some originality and has pretensions to wit as well as mirth. Edwin Lawrence delights in expressing himself in broad comedy, and Walter Williams was excellent as leading man. Peggy and Lena Chisholm, the capable Australian instrumentalists; Stanley Vilven, with the agreeable voice and a taste for characterisation in comedy; and Kathleen Lyn as a vivacious soubrette, are also in the revue, and won an enthusiastic welcome. Frank Jarvis and Hal Clemence and A. Bentley figure in the production as well. The capital chorus introduces a parade of Parisian fashions for the benefit of the ladies.

BORDESLEY PALACE.—P., Moss' Empires, Ltd.; L., Mr. and Mrs. F. G. Kimberley; A. M., Mr. John Crondace.—Messrs. Will and Ernie Dillon present the revue "On the Bounce," including their own novel athletic entertainment, the Bouncing Dillons. The specialities are numerous, and introduce a wide variety. Billy Rhodes and Jack Lonsdale supply comedy; Lil Gartner as a soubrette dances well, and Ernie Shannon gives some modern step-dancing. Constance Studholme, Paul Jones, and Herman Wells are the chief vocalists, and Bebe Vivian makes another agreeable soubrette. Daphne Devon, Ernie Dillon (as Archibald), and the Ten Byron Girls complete the programme.

CARDIFF.

EMPIRE.—A. M., Mr. C. T. Hutchison.—The British National Opera Co. continue here this week. "Madame Butterfly," "The Mastersingers," and "The Golden Cockerel" have been popular, and much interest has centred round "At the Boar's Head," the opera produced at Manchester on the 3rd inst. A large and enthusiastic audience gave a wonderful reception to Mr. Vaughan-Williams's "Hugh the Drover."

NEW THEATRE.—M. D., Mr. Robt. Redford.—A very popular visit has been made by that talented couple, Miss Mary Glynne and Mr. Dennis Neilson Terry, in a new play entitled "The Crooked Friday," which had a hearty reception.

EDINBURGH.

LYCEUM.—M. D.s, Messrs. F. W. Wyndham and Geo. T. Minshull; A. M., Mr. Stanley Shuter, jun.; Mus. D., Mr. Albert E. Burke.—The Carl Rosa Opera Co. entered upon the second week of its engagement with a fine performance of Verdi's "Aida." Miss Beatrice Miranda distinguished herself, both from the vocal and dramatic side, by her skilful rendering of the name-part, and Miss Gladys Pavi gave to the character of Amneris beauty of voice and power of expression. Mr. William Boland sang and acted with admirable spirit as Radames; Mr. Appleton Moore was an impressive Amonasro, and Mr. Fredk. Clendon made an outstanding figure of Pharaoh. Mr. André Skalski conducted.

ROYAL.—P., Messrs. Howard and Wyndham, Ltd.; L., Edinburgh Varieties, Ltd.; M. D., Mr. Fred Collins, R. M., Mr. W. Scott Buccleuch; Mus. D., Mr. Jas. H. Herkes.—Messrs. Jason and Montgomery present "On the Panel," a revusical comedy. It is an amusing medley, which earns much applause from the audiences. Mr. Tubby Turner (an excellent comedian), Mr. Albert Darnley, jun., Mr. Rhys Thomas, Miss Elsie Ingham, Mr. Dan Davies, Miss Florence Revell, Miss Constance Turner, are amongst the members of a capital cast, whose acting, singing, and dancing provide a pleasing entertainment.

KING'S.—M. D., Mr. A. Stewart Cruikshank; M., Mr. John E. Masterton; A. M., Mr. Robert Brown; Mus. D., Mr. A. Douglas Willcox.—Miss Nora Johnston's Co. is here with Maeterlinck's beautiful allegorical play, "The Blue Bird," of which a delightful performance is given. Miss Connie Ediss imparts character to the parts of the Fairy Berylune and Granny Tyl, and Miss Nora Johnston is admirable as Night. The management is fortunate in having Mr. Ernest Hendrie in his original part of the Dog—an artistic, pathetic study; while Mr. Ernest Leverett is very humorous as Sugar. The parts of the children Tytyl and Mytyl are charmingly acted by Miss Patricia Hayes and Miss Phyllis Jay, and the other members of the cast are very good.

EMPIRE.—M. D., Mr. R. H. Gillespie; M., Mr. Joseph Nelson; A. M., Mr. Jas. R. Hill; Mus. D., Mr. Felix Burns.—"Mr. Tickle, M.P.," at this house, is a very amusing piece, in which the clever comedy acting of Mr. Geo. Bass in the title rôle provides opportunity for much wholesome, hearty mirth. His speech preparatory to entering Parliament is an exceedingly droll bit of work. Mr. Will Beanland and Mr. Stanley Damerell are also admirable actors, who help largely in the fun of the play. Miss Molly Milne and Mr. Maurice are expressive singers, whose songs and duets appeal greatly to the audiences. Miss Betty Joumet, Miss Agnes Kennedy, and Mr. J. P. Kennedy contribute excellent business in making the piece a success.

GLASGOW.

THEATRE ROYAL.—M. D.s, Messrs. F. W. Wyndham and Geo. T. Minshull; B. M., Mr. Harry F. Ashton.—An excellent holiday attraction is provided by Messrs. Macdonald and Young in "Pollyanna," and a crowded house on Easter Monday enjoyed to the fullest extent the humour and homely pathos of the play. Miss Jill Esmond-Moore as Pollyanna was charmingly youthful and high-spirited. Mr. Cecil Mannering as John Pendleton acted the part with excellent appreciation of its many points. The Irish servant-girl, Nancy, was played with effervescent humour by Miss Cathleen Drago. Three good studies were the vinegary Mrs. Carmody and the Miss Carroll of Misses Eugenie Vernie and Beatrice Dorelli, while the kind-hearted Mrs. Gregg had a sympathetic exponent in Miss Marie Shields. Polly Harrington was effectively acted by Miss Georgina Wynter. Mr. Mervyn Johns as Jimmy Bean, Mr. Jack Denton as the manservant, and Mr. J. Lester Williams as Dr. Chilton, were all well suited.

KING'S, LTD.—M. D.s, Mr. F. W. Wyndham and Mr. G. T. Minshull; B. M., Mr. Hugh Macfarlane; Mus. D., Mr. Alex. Hoskins.—That prime favourite, "Charley's Aunt," is proving an admirable holiday attraction. Mr. Kendrick Huxham is the masquerading lady, and is ably helped by Mr. Charles Cornock and Mr. Arthur Lowrie as his fellow-conspirators. Miss Ivy Walemm as Amy, Miss Jean Reed as Kitty Verdun, and Mr. James E. Page as Stephen Spettigue, all gave excellent portrayals.

METROPOLE.—L., the B.F. Syndicate; G. M., Mr. Wm. A. Rea.—A most amusing revue, "Are You Working?" is being presented here by the Anglo-Scottish Productions. M'Gregor and Hord are the leading comedians, and while on the stage the fun never flags. A very promising comedienne is seen in Isa Milligan, and the various numbers sung by Bert R. Davies meet with much acceptance. Admirable work is also done by Renee Ormiston, Barry Burnett, and Jimmy McKinlay. The chorus and orchestra are under the direction of James Smith.

EMPIRE.—P., Moss' Empires, Ltd.; R. M., Mr. George H. Richardson; A. M., Mr. A. T. Wark; Mus. D., Mr. Henry Farmer.—Mr. Tom Arnold's Royal International Circus is a distinctly novel attraction, the various items being received with the greatest enthusiasm. The acts include: Hugo Darby and Partner in a riot of hilarity; Macfrisco, the famous sea-lion from the Wembley Aquarium; Young Steve, the fearless boy rider; Mme. Woolford and her fifty pigeons; Tommy Keyes and a high-shod horse; Miss Violetta, a most charming equestrienne; the Flying Winskills' sensational aerial act; Larry Kemble, a bicycle and a ladder; Priscilla Keyes and her educated pony; and Marmaduke, the great comedy mule; while Mr. W. Utteridge presents Lillie, the famous Arabian mare, and English setter dogs, in "The Act Beautiful."

PAVILION, LTD.—M., Mr. John Kirkpatrick; Mus. D., Mr. Howard Croft.—Tom Walls is presenting the musical revue, "Our Liz," with complete success. While humour is the predominant feature, there are touching moments in it, too. As Liz, Renee Reel has a part that affords her ample scope for her versatile talent; while as the brother, Alf, Jack Barty keeps the fun going admirably. The father and mother of Liz are made amusing character studies in the hands of Charles Paton and Fanny Olive. As the lover Mannering, Leslie Hatton makes a good impression; and as the haughty aunt and father Zerlina Harrington and Frank Adair are excellent.

ALHAMBRA, LTD.—M. D.s, Sir Alfred Butt and Mr. R. H. Gillespie; G. M., Mr. E. W. Crossley Taylor; Mus. D., Mr. Arthur E. Godfrey.—The Co-Optimists in their second week opened to a full house on Easter Monday, and were received with enthusiasm in all their items.

OLYMPIA, LTD.—M., Mr. Alex. Y. Cassells; Mus. D., Mr. John Henderson.—Rube Peters and his Five Gaiety Girls, in a clever singing and dancing scena, prove an attractive item; while Rich and Ramsay, cross-talk comedians, are popular favourites. In addition, the stirring picture, "The Forbidden City," with Norma Talmadge in it, is the feature for the first half of the week, and "What Shall I Do?" with Dorothy Mackail, for the latter part of the week.

LIVERPOOL.

ROYAL COURT.—M. D., Mr. George T. Minshull; B. M., Mr. J. H. Ferguson; Mus. D., Mr. Jullian H. Wilson.—For the first time in Liverpool we are having here "The Nervous Wreck," under the direction of Louis Nethersole. It is a farcical comedy, rich in many funny situations, and makes a capital evening's entertainment. Foremost in an all-round good company are: Mr. John C. Laurence, who as the dyspeptic Williams caused continuous laughter, and Miss Marjorie Mars, a most capable exponent of the runaway Sally Morgan. They are both excellent artists. Other supporters were Brian Hale (Tim), Eric Elliott (Chester Underwood), Edward Thane (Jerome Underwood), Florence Rutter (Harriet), and Oswald Lingard (Andy Nabb).

SHAKESPEARE.—L. and M., Mr. W. W. Kelly; A. M., Mr. Horace E. Jones; Mus. D., Mr. Sam Hague.—Another fine booking is made here for the present week in "The Farmer's Wife," by Eden Phillpotts. On Monday evening a crowded audience thoroughly enjoyed the charming Devonshire play, and extended to Mr. Barry V. Jackson's most talented company well-deserved thanks. Mr. Raymond Huntley depicted Churdles Ash in finished style; Miss Florence Le Clercq made an amusing Thirza Tapper; Mr. Albert Ward ably handled the exacting rôle of Farmer Sweetland, and Miss Muriel Hewitt neatly played Sibley. Other worthy supporters included Miss Dorothy Black (a sweet Araminta Dench), Stringer Davis (George Smerdon), Miss Maud Hargroves (Petronell), and Ralph Richardson (Richard Conker).

PLAYHOUSE.—P., Liverpool Repertory Theatre Co., Ltd.; L. and M., Miss Carpenter.—The capital presentation of "At Mrs. Beam's" is meeting with much public patronage.

HIPPODROME.—M. D., Mr. Charles Gulliver; L. and M., Mr. E. W. James; Mus. D., Mr. R. Tomlinson.—Here we are having "Larks," a new revue by Harry Norris, which is being given by a capital cast headed by G. S. Melvin, a comedian of remarkable versatility, whose several characters prove exceedingly diverting. He is ably supported by Jack Boot and Tommy Toms, two excellent fun-makers. Others include Maudie Francis, a vivacious comedienne, who does justice to each part she undertakes; Margot Tomlin, a talented vocalist; Harry Niblock, Edith Timms, Chas. Rodney, Gaby Bolon, Tuan Davies, Fred Moule, Kitty Kirwan, and the 12 Californian Poppies.

EMPIRE.—P., Moss' Empires, Ltd.; L. and M., Mr. George Manners.—Great satisfaction is being expressed at the visit of Mr. Charles B. Cochran's "On With the Dance" revue, particularly so because the cast includes the wonderful Delysia, who has many opportunities of showing her fine talents. Her captivating songs and acting earned for her rounds of applause. The scenes of the revue are all picturesque, the principal ones being Leonide Massine's ballet, "The Rake," where remarkable dancing is shown by a number of artists, and "The Hungarian Wedding," into which much merrymaking is introduced. Miss Amelia Allen performs a clever serpentine dance, and Ernest Theseiger and Hermione Baddeley are clever artists. Tzigane and Saxophone Bands are delightful to hear. The fortnight's visit of "On With the Dance" should prove highly successful.

ROTUNDA.—M., Mr. M. Montgomery; A. M., Mr. J. E. Machin; Mus. D., Mr. Benjamin Parks.—Revue is here again in the form of Harry Lees' "Gossip and Grumbles," in which is prominent Mark Denison, a funny Scotch comedian. He is supported by Daisy Ronald, Walter Kinniburgh, Will Adams, May Wills, Bros. Fordyce, Jessie Anderson, George Melbah, and the Sisters Evelyn. Speciality dances are given by the Waverley Girls.

PAVILION.—P., Messrs. W. H. Broadhead and Son; R. M., Mr. Henry Hearn; Mus. D., Mr. Harry Walker.—The Broadhead Players are putting in another successful week with "Her Love Against the World," prominent in the cast being Stanley Marsh (Prince Ulrick), Ethel Bracewell (Princess Iris), Terry Davies, William Brookfield, and May Day.

MANCHESTER.

PRINCE'S THEATRE.—P., United Theatres Co., Ltd.; M. D., Mr. John Hart; A. M., Mr. George Lee; Mus. D., Mr. C. W. Chambers.—An attraction of great interest to lovers of music and dances of the classical order is provided here this week by a personal visit of Madame Lydia Kyasht and her company in "A La Russe." Madame Kyasht appears, with Mr. Leon Kellaway and her corps de ballet, in six varied, beautiful, and picturesque dances, supported by the Russian Balalaika Orchestra and Jazz Band, under the direction of M. Nicolas Medvedeff, and her ensemble singers include Mme. Olga Alexeeva, M. Nicolas Nadejin, M. Alexander Strelsky, and Miss Colleen Clifford (pianiste).

OPERA HOUSE.—P., Theatre Buildings, Ltd.; M. D., Mr. John Hart; A. M., Mr. W. Roberts-Marshall; Asst. A. M., Mr. Norman H. Roscoe.—The D'Oyly Carte Opera Co. are here for four weeks.

ARDWICK EMPIRE.—M. D., Sir Oswald Stoll; A. M., Mr. G. H. Barrasford; Mus. D., Mr. R. Hardwick.—Always an attraction here, George Carney, the popular comedian, is going particularly strong in the song and dance show entitled "The Honeymoon Girl." It is set in three gorgeous scenes, and the powerful cast includes also Barbara Babington, who makes herself a great favourite.

HULME HIPPODROME.—P., Messrs. Broadhead and Son; G. M., Mr. H. Winstanley; Sec., Mr. W. H. Isherwood; A. M., Mr. Leonard Howard; Mus. D., Mr. P. O'Callagan.—A visit of the Great Carmo is proving a strong magnet here. So much of magical, musical, comedy, and thrilling interest is compressed into two hours that the effect is almost bewilderingly lavish. There is more than a dash of gorgeous Eastern mystery, and the cast of forty artists are all kept busy. A Zoo of wild animals is used in some mystifying jungle scenes, and the Zoo itself is a big item in numbers alone.

METROPOLE THEATRE.—P., Messrs. Broadhead and Son; A. M., Mr. Bert Hearn; Mus. D., Mr. Albert Heyes.—Variety rules here, with Edna Latonne, the male impersonator, at the top of the bill. The Three Athos give a fine turn in acrobatics; Alma Le Dare, comedienne, makes a popular hit; W. H. Brand is entertaining as an eccentric acrobatic baritone; Charles Allison and Eva Dennis provide an enjoyable "tramp" in operaland; Harry Shiels, supported by Nora Harrington, goes well in his comedy "Derby" sketch; and good turns are added by the Two Carrs, vocal and acrobatic dancers, and Gus Smith and Connie Johnson, coloured singing duo.

OSBORNE THEATRE.—P., Messrs. Broadhead and Son; A. M., Mr. R. Sharples; Mus. D., Mr. G. Hartley.—Already successful on the local circuit, the Six Bros. Luck's revue, "Forbidden Fruit," is again doing well at this popular house. The company is a strong one, principal parts being in the hands of Edgar Cooke, Frank Roy, Mabelle Thorne, and Virginia Davis.

KING'S, LONGSIGHT.—P., Messrs. Broadhead and Son; A. M., Mr. George Steel; Mus. D., Mr. C. H. Bayley.—Exciting fare is provided here in Sir A. Conan Doyle's "The Speckled Band," which attracted an enormous house on Monday. Depicting one of the most striking of the Sherlock Holmes short stories, it is staged with due regard to the details which make for the right atmosphere, and the Broadhead Players show themselves throughout well able to interpret the theme accordingly. Mr. Atholl Douglas plays Holmes the detective effectively, and Mr. Vane Tempest plays up well as Dr. Watson, while an appealing impersonation of Enid Stonor is given by Miss Marie Paxton. Mr. Algernon G. Hicks has the really strong acting part, that of Dr. Grimesby Rylott, which he fills with considerable impressiveness and complete success.

RUSHOLME THEATRE.—M. D., Mr. Arthur W. Belt.—An entertaining excursion into old English comedy is Mr. Belt's production of "The Rivals" here this week. It is all done in a lightsome, stately way, as befits the manner of the comedy, and the various acting efforts of the company provide interesting comparisons between the demands of a play like this and those of the average modern repertory. This is, in fact, not the least feature of interest in the production, moving conspicuously as it does with a happy and graceful unfolding of the plot. The interpretation is uniformly good. Special praise is due to Mr. Percy Foster as Sir Anthony Absolute, Mr. C. Hamilton Langham as Capt. Absolute, Mr. John Citroen as Faulkland, Miss Margaret McDougall, quite fascinating as Lydia Languish, and Miss Eileen Draycott as the amusing Mrs. Malaprop.

HIPPODROME.—M. D., Sir Oswald Stoll; R. M., Mr. Bertram Iles; Asst. M., Mr. H. Hodgkinson; Mus. D., Mr. Alfred Haines.—Wilkie Bard, in his clever character studies, and G. H. Elliott, the chocolate-coloured coon, are to the front here in a splendid vaudeville programme. Other capital turns are those of Ernest Hastings, with humour and music at the piano; Renee and Godfrey, England's leading young dancers; J. P. Ling, a smart entertainer; the Vedras, comedy eccentrics; and Bert Hughes and Co. in their original comedy sporting act.

PALACE.—M. D., Mr. Alan Young; M. and Sec., Mr. Jesse Hewitt; Asst. M., Mr. Douglas Bush; Mus. D., Mr. Thos. Wrathmall.—"The Whirl of the World," presented in fine style by Charles Gulliver, is staged here for three weeks. It is a wonderful show, particularly strong in comedy, striking ensembles, catchy music, highly effective dances, and pretty scenery and dresses. A strong cast includes Charles Austin, Alice Pollard, Peggy Scott, Aimee Bebb, Tommy Handley, Reg. Wentworth, Audrey Ponting, Elsie Chantler, Con Clarke, Charles Rawlins, David Evans, Joy Fayne, and Rita Brown. Outstanding business is that of Jimmy Nervo and Teddy Knox in their classical burlesque and slow movies scenas, apart from their able assistance in the comedy sketches. The Beauty Chorus is kept busy, and is responsible for some very pleasing work. The orchestra is under the baton of Mr. H. W. May.

NOTTINGHAM.

ROYAL.—M. D., Mr. R. H. Gillespie; R. M., Mr. C. B. Fountaine; Mus. D., Mr. C. Wyndham.—Mr. Henry Baynton found a crowded house awaiting him on Monday night with his presentation of "A Midsummer Night's Dream," with himself as Botton and Miss Florence Glossop-Harris as Oberon. During the week he has given "Julius Cæsar," "Taming of the Shrew," "Merchant of Venice," "Hamlet," "The Bells," and "Henry VIII."

EMPIRE.—M. D., Mr. R. H. Gillespie; R. M., Mr. C. B. Fountaine; A. M., Mr. Fred Poulter; Mus. D., Mr. C. Wyndham.—Fred Karno's latest production, "Miss 1925," is crammed full of topical fun and bright and melodious numbers and chorus grouping. Miss Doris Ashton is the leading lady, and her songs and those of Miss Katie Kay are one of the show's most valuable features. Mr. Harry Herbert is the chief comedian.

HIPPODROME.—M. D.s, Messrs. W. Sley and T. Edwardes; R. M., Mr. F. Rudman Bromwich.—"Hotch Potch," an attractive admixture of comedy and spectacle, holds the stage this week. Reggie Desmond, May Deane, Doris Desmond, and O'Brien and Party are the principal artistes.

YORK.

ROYAL.—L. and M., Mr. Percy Hutchison; A. M., Mr. Follett Pennell.—The theatre was crowded on Monday last, the occasion being the return visit of "Lilac Times." The tuneful numbers were again heartily enjoyed, and the company had a most enthusiastic reception. The fine vocal efforts of Mr. Courtice Pounds as Schubert were heartily applauded, and he secured an ovation. Mr. Arthur Hosking as Schober sang with great taste, and gave a thoroughly artistic impersonation. Mr. Albert Victor, a special favourite in York, rose to great heights as Christian Veil, and Mr. George Rydon was in every way satisfactory as Novensky. Of the ladies, Miss Marion Bowers' splendid soprano voice was heard to the greatest advantage, and she made Lili a most delightful personage. Miss Maude Zambia had ample opportunities in the rôle of Marini to display her abilities, and took full advantage of her opportunities. The remaining parts were all in able hands.

Denville's Stock Company is presenting the late Mr. W. Howard's play, "The Silver Crucifix," at ASHTON-UNDER-LYNE, and big houses are being entertained. Miss Margaret Hobart doubles the parts of Madeline, the wife and model of a poor artist, and as Gabrielle, a dancer, and strongly controls and affects her audiences with her touches of pathos and her power of resistance to wrong-doing. Miss Vane E. Grayson, assuming the rôles of Za-za and Celeste, also wins great favour; while Misses Comfield and Eveline Kinzet share honours for capable interpretations. Mr. Rex Gerard scores as Rene Lascarre, the artist; and Mr. G. R. Wallace as Pascal, the villain, a successful painter. Fine depictions of character are submitted by Messrs. Harry Astell as Raymond; Bert Atherton as Victor; Alec Forbes in the dual rôle of Grouchy and Dr. Marechal; and Horace Lionel and D. Thompson in minor parts. At the Empire Hippodrome, Ventom Swift's new musical show, "Alive in 1925," is pulling houses for the week. The leading artists are: Dan Rolyat, King and Summers, Geo. Betton, the Two Junes, and other leading artists of the halls.

At the New Hippodrome, ACCRINGTON, the Denville Stock Company opened on Monday with Mr. Walter Howard's successful play, "Seven Days' Leave." Mr. Len Lauri submits a fine portrayal of Captain Terence Fielding. Mr. Walter Chapman is very convincing as Private Lord Pendinnis. As the Second-Lieut. Cornelius Keys, Mr. Bert J. Willson is seen to advantage; and a capital study of the Rev. John Middleton is given by Mr. Geoffrey Sutherland. Mr. Val Gully as the spy, Paul Lamond, proves an admirable exponent; and Colonel Sharrow is in the safe hands of Mr. St. George Frere. Miss Marjorie Denville as Lady Mary Heather scores a distinct success. Miss Kate Saville's representation of Constance More stands out most prominently; and valuable support is given by Mr. Joe Armstrong as Stephen Darrell, Miss Lally Wynne as Kitty, and Miss Nance Nicholls as Mrs. Keys. The play was produced by Mrs. A. Denville.

At the Theatre Royal, ALDERSHOT, the attraction is "The Fatal Wedding," presented by Frank Liston and a first-class company, including Madame Walker's Little Wedding Belles, who are excellent and receive a warm welcome. They played to almost record houses. The attraction at the Hippodrome is a revue presented by Ray Brothers, entitled "The Side Show." The singing and dancing are exceptionally good and laughter abounds. The prettiest item of the show is a duet, "My Lady of Quality," by Deci St. Clair and Harry Arthurs, and an old English dance.

At His Majesty's, ABERDEEN, the revue "Scandals of 1925" is being shown twice nightly with much appreciation; while at the Tivoli Albert de Courville presents "Love and Kisses."

At the Prince's, BRISTOL, a fine holiday programme is presented by the George Edwardes' company in the production of "The Lady of the Rose." The cast includes Herbert Langley, Rose Hignell, Eve Gray, Leonard Mackay, and Huntley Wright. At the Theatre Royal Mr. Carlton Wallace's repertory company present "Seven Days' Leave" with great success. At the Hippodrome an attractive variety bill is headed by Bransby Williams, who receives great applause. Ivy Wensley and Leslie Dale, in "Snacks of Versatility," are good. The Spyras, in an acrobatic turn, and Nora Bancroft, vocalist, assisted by Betty Cameron at the piano, win hearty applause. Joe Cohan and Anna Dorothy, in "Who's to Blame," create roars of laughter; Lestie Weston is a cheery entertainer, and the Nathan Bros. create much amusement. At the Empire the sparking revue, "Souvenirs of 1925," draws large houses. At the Little the Repertory Company present "Clothes and the Woman."

The Theatre Royal, BATH, was packed to its limit on Bank Holiday to witness once again that bright old favourite, "The Belle of New York." Mr. J. Bannister Howard's company still includes Jos. R. Tate as the polite lunatic, and Walter Uridge as Kenneth Mugg. Geo. H. Asquin, as Bronson, senr., is a capital comedian. Ogna Hicks, as befits the character, is a chic Fifi, and Lily Lansdown makes an engaging Violet Grey. To Johnny Schofield, junr., in his old sketch of Blinky Bill, and Irene Wisher as Mamie Clancy, belongs the lion share of appreciation for their agility as dancers. The Palace holiday vaudeville programme includes Charles Penrose and Partner in "Two Old Sports"; Zena Carol, comedienne; Molly Stoll and Douglas Steward, sketch artists; Dor and Monde, a versatile duo; Dan Polo, eccentricity itself; and Mona Grey, a charming singer and clever imitator. At the Pump Room the Glastonbury Players, under the personal direction of Mr. Rutland Boughton, are presenting "The Queen of Cornwall" and "The Immortal Hour."

Julia Neilson and Fred Terry entered on the second week of their Easter stay at the BLACKPOOL Opera House on Monday, when "Sweet Nell of Old Drury" was presented, with the leading parts in the hands of the artists named. At the Grand, "Madame Pompadour" was performed by the George Edwardes Co., including Edith Cecil, Walter Passmore, Wilfred Temple, Tom A. Shale, Maisie Bell, etc. Ella Shields was the star at the Palace of Varieties, with the Four Christies, Fred Walmsley, and others in support.

At the Theatre Royal, BOURNEMOUTH, Sir John Martin Harvey is paying a visit with a most attractive repertoire, comprising "The Only Way," "A Cigarette-maker's Romance," "David Garrick," and "The Burgomaster of Stilemonde."

At the BOSCOMBE Hippodrome Gertie Gitana is proving a great success in the revue, "Nelly Dean," which gives her the opportunity of displaying her surprising versatility. The company has a fine comedian in Leslie Vernon, and Miss Gladys Sewell is also prominent on the comedy side.

The Easter attraction at the Grand Pavilion, BRIDLINGTON, is Henrietta de Serris in a novelty entertainment, "Living Art Studies." "The Passionate Adventure" is the principal picture. At the Spa Opera House, the Imperial Opera Co. are presenting a round of operas, including "La Traviata," "Maritana," "Il Trovatore," and "The Bohemian Girl." The famous St. Hilda's Band are occupying the glass dome.

George Edwardes' production of "Madame Pompadour" is a great attraction at the Opera House, BUXTON. Margaret Cochran plays the title rôle, whilst Trevor Watkins and Reg. Fenton take the principal male parts.

At the Prince's Theatre, BRADFORD, M. Klit-Gaarde presents the "Nine O'Clock Revue," in which Hugh Rene, Maria Minette, E. Albert and Gola Betti, and M. Klit-Gaarde play the principal parts. The revue, "Merry and Bright," occupies the boards of the Palace, with Charles Beanland, Arcari, Birteno, and Fred Cary in prominent rôles.

At the Palace, BURNLEY, the attraction is Francis Laidler's revue, "The Roundabout." The cast includes: Gwladys Stanley; Cissie Sullivan; The Macnaughtons; Tow Newell, and the London Palace Girls. The scenic effects excel the beauties of any provincial show seen in Burnley for some time. Empire patrons are entertained with "Puzzles of 1925," presented by the Westbourne Productions. Vine and Russell lead the fun, and are ably supported by the Piccadilly Band; Zaza and Zoza; Zoe Corner, and Best Webster. At the Victoria the Graham Roberts Repertory Company continue a successful season, and present "The Butterfly on the Wheel." The leading parts are ably portrayed by Mr. J. R. C. Hamilton; Mr. Graham Roberts; and Miss Edith Rutland.

At the Hippodrome, BIRKENHEAD, Jack Taylor presents his new revue, "Encore." It is a carnival of beauty, fun, and music. An excellent company includes Jack Hodges, Billy Rowland, Gaby Revette, Ivy Wright, Lily Irene, Fansy Taylor, Maeder and Marise, Frank and Albert Henry Weste, Freddy Watts, Will Tennent, and "The Wild Oats" Wonder Girls." At the Argyle is a strong holiday programme, featuring the Eight Welsh Miners, Lily Long, Nicol and Martin, Leo Dryden, Tom Cable, Retter, Jack and Emily, Aito and Maid.

At the Royal, BILSTON, is the absorbing drama, "Over the Hill," presented by T. Edward Ward and Helsby Wright's Co. The cast includes Clara Santley, Madge Douglas, Olive Yorke, Richard Oliver, Una Linley, Harry Tilbury, Genna Lyndon, George Osmond Tearle, Belle Tilbury, Ernest Vaughan, Richard Webb.

Good holiday fun was provided at the CHELTENHAM Theatre and Opera House by Lionel Bute's company in "Bluebeard's Eighth Wife." Mr. Atholl Fleming is John Brown to the life, inflexible yet human; Miss Eileen Cuka presents a delightful study of Monna, bringing out all the subtle points of the part in an engaging manner; Mr. Lenton Murray as Count Hubert, Monna's tame cat, holds the house; and the other parts fit in exactly in a brilliant production. At the Coliseum "Episodes of 1925" is a fine show. Mr. Jackson Owen leads the fun, and Mr. Stan. Stewart is an excellent comedian. Miss Marie Legn's dancing wins especial approval.

At the New Theatre, CAMBRIDGE, F. Leslie Moreton and Guyton Heath present (by arrangement with George Grossmith and J. A. E. Malone) "Sally."

At H.M. Theatre, CARLISLE, always a big favourite is Mr. Hamilton Deane and Co., who commenced a two weeks' engagement on Monday to a full house. In "The Crimson Alibi" Mr. Deane made his usual big hit as David Carroll. His leading lady is again Miss Dora Patrick, who had a great reception on her appearance as Mary Gamion—a part she filled with the skill and efficiency always associated with her acting. Messrs. Sydney Howarth, G. Malcolm Russell, Stuart Lomath, Richard Littledale, Bernard Guest, Miss Nan Brunton, Miss Jean D'Arcy, and Miss May Grimshaw fill their parts with much ability. "The Blindness of Virtue," "The Builder of Bridges," "Will Heather," and "The Man from Toronto" are billed for the remainder of the week. At the Palace, Mr. J. Cummings' revue, "Peg Tops," is the attraction. Arty Arch, a versatile comedian, is the chief laughter-maker, and right well he fills the part. Ida Lynton is an excellent vocalist and clever dancer. Doris Daynes, Dorothy Denny, and Bernard Granville scored heavily in song "business" and dance. Enthusiastic applause greeted the efforts of Billie Barlow, Leo Brooker, Bert Brook, Hammond Nabarro, Eva Green, and those clever dancers, The Twelve Peg Top Girls.

As Bingle, Gilbert Payne, the Yorkshire comedian, appears at the Grand, DONCASTER, in the revue, "Follow the Money," a P. M. Turner production. Gladys Horridge appears with him in several scenes, and also sings many acceptable songs. Popular vocalists in Ernest Shannon, Margaret Butterworth, Edie Watson, and the Golden Octette are also in the cast. At Ar

THE REALM OF MUSIC.

MR. STERLING MACKINLAY.

"Emotion and Expression in Man and Animals" was the title of an interesting lecture delivered at Wigmore Hall by Mr. Sterling MacKinlay. Mr. MacKinlay is chiefly known as a busy vocal teacher; but he is also a Fellow of the Zoological Society; so that his words come with the authority of one who studies his subject at first-hand. After dealing with various forms of emotional expression, in gesture and movement, he produced the weight of evidence necessary to prove his contention that the effect of emotion on the vocal organs is greater than on any other part of the body. And, after making due allowance for racial differences, language, and temperament, the manner in which emotion is expressed would, he said, always be found the same. In singing, the quality of the tone varied and the tempo rose or fell in accordance with the degree of feeling experienced.

In the course of the lecture a number of songs (including the "Erl-König") illustrating different points discussed, were sung by Mr. MacKinlay in such a way as to persuade his listeners that his view of the matter was the right one.

GUILD SINGERS AND PLAYERS.

For the present the activities of the Guild of Singers and Players have come to an end, at least as far as the Friday night concerts held in the Court House, Marylebone, are concerned. It is hoped, however, should the necessary support be forthcoming, to renew in the autumn a series of events providing so many pleasant musical experiences for the club members and their friends. That the hopes of the committee rest on good grounds is attested by the fact that it was found possible to arrange two extra concerts at the close of the season. The artists who provided the last programme of all were Miss Adelaide Rind, Miss Ethel Bartlett, and Mr. Rae Robertson. Miss Rind's first group of songs illustrated the psychology of religious emotion as exhibited in the works of the various composers, beginning with Beethoven, Dvorak, and Tchaikovsky, and going on to Granville Bantock (a grandiose setting of Psalm 150), a negro "spiritual," and a modern Christmas carol by Pietro A. Yon. All these she sang with her very own air of being so full of new revelation as to overflow with it. However she manages it, it is certain that her method, if "method" it be, carries intense conviction. There was some immensely stimulating playing of duets for two pianos from Miss Bartlett and Mr. Robertson, both in Arnold Bax's "Moy Mell," and in a new piece of Felix White's called "Two Omens—Bad and Good"—a puzzling title! To judge by this first performance the solution should be looked for in the oft-quoted lines, "There is so much good in the worst of us, and so much bad in the best of us" . . . It is the mixture that gives zest to a cocktail, and so with these "omens"!

LONDON COMPETITIVE FESTIVAL.

Prizewinners' Concerts.

The concerts in which the prize-winners perform are, to outsiders at any rate, the most interesting part of the London Musical Competitive Festival. Feeling "bid upon to prove their mettle . . . at the same time to justify the judgment of the examiners, these successful candidates put forth the best that is in them with, in many cases, highly encouraging results. As a nation we are already proud of our choral singing, and justly so; but if the signs to be read go for anything, we may look for a still higher standard in a few years when these young choralists are grown up. To hear the Metrogas Choral Society sing Weelkes' madrigal, "As Vesta Was," and Boughton's "The Lady of May," and the performances of folk-songs by the choirs from Notre Dame High School, Battersea, and Boundary Lane Girls' School, Camberwell, was to be persuaded that the teaching of this important branch of music is in very able hands indeed.

It would seem that the tenderest age is not considered too young for a beginning, for the little performers of an action song from the Battersea school were the merest babes. The turn of the instrumental classes brought some remarkably efficient playing by the Juvenile School Band from the L.C.C. School at Oxford Gardens, Kensington, where they train not only instrumentalists but also conductors, as was seen when a youthful girl member came forward to conduct, with all the confidence in the world, one of the pieces performed. Among the pianists and other soloists, again, the standard of achievement has been very high, to judge by the performances given by Hubert Greenslade (winner in pianists' class, age 15), Lena Bowyer (classes 74 and 95), Olive Nieper (gold medal class for piano soloists), and Molly Collins; and of Hilda King and Eveline Pritchard, violinists, and John Fraser (winner of the gold medal, violin class, and the British Federation of Industries Fifty Guinea Challenge Cup). Prominent among the successful solo singers was a young boy, Allan Compton, whose tone was wonderfully pure. And at the last concert of the four, held, like the competitions, in the Central Hall, Westminster, a most marked impression was made by a finely trained body of madrigal singers—the Kettering Gleemen. The awards were distributed on one occasion by Mary Victoria Countess of Rivas, and on others by Lady Muriel Paget and Sir Landon Ronald.

WIMBLEDON MUSIC FESTIVAL.

One of the most interesting events in the music festival just held at Wimbledon was the competition for composers. Candidates were required to compose a song, the lyric to be of their own choice, or a piece for violin and pianoforte, or for pianoforte solo. It seems that the standard reached by the works sent in was so high that the adjudicators—Mr. Arnold Bax, Mr. Kenneth Brown, Dr. Coleman Young, and Mr. Willoughby Walmisley, were faced with a quite formidable task in selecting the two prize-winners. All the more honour to the successful composers! These were Mr. Cuthbert Osmond, of Salisbury, whose song, "It Was a Lording's Daughter," carried off the first prize, and Miss F. M. Spencer Palmer, of Wimbledon, who entered the lists with a "Burlesque" for pianoforte solo. Both the winning compositions are to be published by Messrs. Ascherberg, Hopwood, and Crew.

ROYAL COLLEGE OF MUSIC.

The following awards have been made at the Royal College of Music during the Easter term:—

Charlotte Holmes Exhibition: Equally divided between Christobel Fullard, pianoforte; Janet Powell, singing.

Council Exhibitions: Lindsay Wills, pianoforte; Florence McHugh, singing; Reginald S. Oakley, violin; Mary McEldowney, pianoforte; Eunice Wallis, pianoforte; Dora Arscott, singing; William Wait, singing; Lois Meads, violoncello; Dorothy Saywell, organ; Claude Monteath, organ; Leslie Fly, pianoforte; Marjorie A. Turner, violin; Harold Denton, singing; Dorothy Buckle, violoncello.

Special grants have been made to the following:—Joyce McGlashan, singing; Dorothy Horne, singing; Flora Young, opera.

THE B.N.O.C.

On Monday next, April 20, the British National Opera Company open a fortnight's season at the Golder's Green Hippodrome. The repertoire includes Gustav Holst's new Shakespeare opera, "At The Boar's Head," which is to have its first London performance on the opening night, when it will share a dual bill with Puccini's "Gianni Schicchi." Vaughan-Williams' "Hugh the Drover," produced by the company nearly a year ago, is the only other British work included in the present scheme. Lovers of Debussy will be glad to see that "Pelleas and Melisande" is down for performance on Tuesday in the second week, and no doubt joy will be wide-spread at the news that those inseparable operatic twins, "Cavalleria Rusticana" and "Pagliacci," are once more to occupy an evening together. Other Puccini works are "Madam Butterfly" and "La Boheme," and Rimsky-Korsakov's "Golden Cockerell" is to be done twice—which is another piece of good news. "The Magic Flute," "Othello," "Carmen," and "Samson and Delilah" each appear once and no more, but to Verdi falls the honour of winding up the season on Saturday night, May 2, with "Il Trovatore."

THE CHESTERIAN.

The promised Six Unpublished Letters from La Fayette to Maria Malibran duly appear in the "Chesterian" for March-April. These letters, the subject of an article by Mr. Carl Engel in the last issue, not only reveal the famous General's amiability, but throw light on the extraordinary fascination exercised by one who was perhaps the most interesting personality ever existing among prima donnas. "Le fait est," writes La Fayette to his "chère pupille," "que vous m'inspirez un sentiment et un intérêt indéfinissable, et qui serait presque le même, je crois, quand vous seriès sans beauté et sans talent." Among the articles is one on Francis Poulenc, by André George, who says of the French musician something probably unsuspected even by his most enthusiastic admirers. It is that he is a Schubert "in his heart of hearts"; though, "of course, a Schubert who can have a Cocteau and a Max Jacob for friends, and was brought up in modern musical Paris." Juan M. Thomas writes on an eternal subject in "Mr. Barrut and Melody," and Fr. Erekmann, in "Music in Germany," tells of new works brought out at the Frankfort-on-Maine "Tonkünstlerfest." The musical supplement is Lionel Tertis' "Sunset," for violin, viola, or 'cello, and piano.

BRIGHTON'S MUSICAL FESTIVAL.

Over fifteen hundred competitors are to take part in the Competitive Musical Festival to be held at Brighton on May 14, 15, and 16. Twenty military and brass bands have entered, and there are numerous entries in the classes for Morris dancing, vocal and instrumental soloists, and small choirs. Brighton is taking a new line in entering upon a festival of this character, but the gratifying support already forthcoming leaves little doubt that the event will become an annual fixture—and a new annual attraction to the Queen of the South Coast.

NEW PUBLICATIONS.

Messrs. Ascherberg, Hopwood, and Crew publish a potpourri for the pianoforte of new popular melodies—a change from the familiar "arrangement" of "favourite old tunes," or the customary "selection" from the music of a play. This collection of "Bits and Pieces" is culled from a number of recent successes, and the arranger has shown his cleverness by the manner in which he fits and juggles with, matches and balances his tunes, making of them an ingenious musical mosaic. The pieces upon which contributions have been levied are: "When You and I Were Dancing," "Don't Bring Me Posies," "If Winter Comes," "Mon Homme," "The Love Waltz," "Red Moon," "Limehouse Blues," "La Violetera," "Give Me the Night-time," "And Her Mother Came, Too," "The Sundial in My Garden," "One Night of Love," and "Dancing Honeymoon." Many of them, as might be expected of Sydney Baynes, are treated in most original fashion.

Maurice Yvain, the brilliant composer of "J'en ai marre," has again invented "the" fox-trot of the Paris season. This is "C'est Paris" ("That's Paree"); fascinating to dance to, and full of unexpected and dexterous harmonic and melodic effects.

There should be a wide public for "The Little Green Hat," a song with a graceful and sympathetic melody in the best style of H. M. Tennent—a style equal to, though different from that displayed in his other great popular successes, "If Winter Comes," and "When You and I Were Dancing." The lyric is a charming "remembrance" poem by Eric Little.

COVENT GARDEN OPERA

Wagner and Strauss between them rule the repertory of the German season at Covent Garden, which begins on May 18. Out of nine operas to be staged, two are the products of the later Richard—"Elektra" and "Rosenkavalier." The remaining seven are Richard Wagner's—"Der Fliegende Holländer," "Tannhäuser," "Lohengrin," "Die Meistersinger," "Tristan," and the second and fourth of the "Ring" operas, "Die Walküre" and "Götterdämmerung." It is long years since the "Dutchman" was heard at Covent Garden, and eleven since the "Meistersinger" was sung there in German. For the Italian season, which is to follow, and equally to last a month, there is a longer list. It seems hardly necessary to say that we are to hear "La Traviata." What would the "grand" season be without her? "Rigoletto," too, is down; and if Badini (who is engaged) sings the name-part this evergreen "early Verdi" will surely be welcomed once more. Other ancient works, which, however, will come as new to the present generation of opera-goers, are Rossini's "Il Barbiere di Siviglia" and Donizetti's "Lucia di Lammermoor." Giordani's "Andrea Chenier" and "Fedora" were done before the war, but not since; and Ponchielli's "La Gioconda" fell out of the repertory long ago, so that there is considerable freshness of a sort in the scheme. "Aida" and three Puccini operas—"La Bohème," "Butterfly," and "La Tosca"—are as well known as Covent Garden itself, and may be trusted to draw by reason of their familiarity.

Bruno Walter has already arrived in London to take up his rehearsal duties, and with him as co-conductor of the German operas will be Robert Heger, of Munich. Both the Italian conductors, Antonino Votto and Failoni, are newcomers to England.

Marguerite Sheridan, the Irish soprano, who, it will be remembered, made her first appearance in 1919 in Mascagni's "Iris," returns with a big reputation since gained at La Scala of Milan, and elsewhere in Italy. "The" Jeritza and Toti dal Monti, both famous in two continents, add lustre to the list of the prima donnas, as does also Eide Norena, the charming soprano leggiero of twelve months ago. Among the contraltos are two British-born—Edith Furmedge and Evelyn Arden; and two also among the tenors, Francis Russell and Evan Williams, both of whom are Welsh. Murray Davey will, of course, find himself on familiar ground, and may be sure of a warm welcome. Cotreuil we all know, and Pompilio Malatesta, *buffo* inimitable, and several of the German baritones and basses, Richard Mayr and Friederick Schorr among them, will be remembered from last year.

As for many years past, Percy Pitt holds the post of musical director, and Charles Moor that of stage manager. The season is for the first time under the direction of a new organisation, the London Opera Syndicate, Ltd. (by arrangement with the Grand Opera Syndicate), with, at its head as managing-director, Lieut.-Colonel Eustace Blois.

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SATURDAY, APRIL 18, 1925.

DRAMA'S "BOOM IN DECADENCE."

English Life on the Stage.

THE moment chosen by a morning paper for an attack on the English drama is inopportune, for there are many clean and healthy productions on the London stage at the present time, and those which cannot claim to come in that category can contend that their purpose is to raise rather than degrade the moral tone of the community. After allowing an eminent writer to defend the drama of to-day, which he did in an uncompromisingly trenchant article, the paper turns him down by declaring that the West End theatre is in the grip of a "decadence boom" which will "leave the English stage and English standards soiled, and English life travested and libelled." A few years ago the same paper was calling upon the theatre to "clean out its Augean stable"; to-day it is compared to the cesspool in which managers find a profitable market.

The indictment is made, not against revue, in which indecencies might occur that are not in the written word, or might be an after addition, but against those plays which have actually passed the Censor, and it makes one wonder whether the office really does exist. The truth is that the gentlemen who pass our plays were never more alert, and they can see in the sex-problem plays the tendency to uplift which each dramatist strives to attain. We have the word of the author of "Spring Cleaning" that he has put one objectionable character on to the stage in order to hold him up to ridicule, and when he no longer serves that purpose a healthy normal character kicks him out of the house. Surely discouragement sufficient for this type of individual!

The Nation's Moral Tone.

The drama has the right to claim that it is a reflex of contemporary life, and if that life is decadent it is not the fault of the dramatist, but rather that of the people with whom he deals. We have heard it freely asserted that 90 per cent. of the youth of the country is morally corrupt. We trust this estimate errs greatly on the side of exaggeration, but if it comes anywhere near to the truth the playwright who points a moral from that position must use the material at hand if he desires to paint life as he finds it. The decadence of the drama, therefore, must inevitably be due to the decadence of the people. One needs not be sanctimoniously inclined to realise that the increasing ease with which divorce has been made obtainable has led to the decay of family life, upon which the moral tone of the nation chiefly depends. The marriage contract is being more and more regarded in the light of a legal formality, to be determined by another legal formality at the instance of either party. A fantastic example of modern conditions finds expression in the recent case of a lady who sued for a dissolution of her marriage because her husband wanted her to! How, under such conditions, can modern life be anything else than what it is, and how can the stage err in clothing such facts with dramatic ideas so long as they show them productive of evil instead of good? Unfortunately playgoers have a habit of not taking to themselves what is said and done on the stage, and of failing to fit the appropriate caps to their own heads. After all, the merit or otherwise of a play is to be judged by its effect on the public; if it has a debasing influence it is to be condemned, but if it preaches a wholesome moral it is entitled to consideration whatever be the medium by which it is reached. The holiest thoughts are found in Shakespeare, yet a number of his plays deal with infractions of the Sixth Commandment, and many of his lines would fail to pass the Censor. It is not contended that the brilliance of our present-day writers atones for the subject-matter of their plays, as Shakespeare's did, but we do insist that the dramatist of to-day has a sincere desire to put vice and virtue in their traditional places.

A distinguished judge has been at some pains to assure us that a recent unsavoury case in no way represented the general life of well-to-do people in England, and that it gave a wholly false impression of social and family life. But it is really only a matter of degree, for the number of decrees nisi which mount up every session in an appalling way are all founded more or less distastefully on the same offence. If the half-dozen plays which deal with it do so in a way that tends to arrest the evil, then they are justified in their possession of the stage.

"CAPTURED ON A HEALTH TRIP."

HOW I MADE MY FIRST APPEARANCE IN ENGLISH REVUE.

By MADGE ELLIOTT.

I am told that it is very unusual for an artist to be a "star" in the first revue in which she appears.

It is because of this fact that I am grateful to Mr. R. H. Gillespie for allowing me to make my first appearance in revue as a "star" artist, and my first appearance in England as well.

I really never intended to play in England. It was Mr. Gillespie who induced me here. What happened was this. I decided to leave Australia on a six months' trip by way of America and England, then through the Suez Canal to Colombo, and back to the Antipodes. This was intended really to be a health trip. But I met Mr. Gillespie in America, and he made me a satisfactory offer, which I accepted.

Now that I am in England I do not know how long I shall stay. I have to go back some time or other to Australia to fulfil engagements with the Williamson firm. But before going back I should very much like to appear in my own line of business—in musical comedy.

MISS MADGE ELLIOTT.

On Health Trip.

Then, again, am I not on a health trip? Am I not supposed to be seeing the sights of England? I am longing to see them, for I have heard so much of England's famous beauty spots, and of London's great and historic places of interest. With two shows a day at the Hippodrome, however, I haven't much time to devote to anything else but my performances.

It must not be understood that I am anything but happy and contented in my associations with the London Hippodrome. Very much on the contrary. I am having a glorious time. Everybody is extremely kind to me, and am I not enlarging my experience? An experience of the English stage, no matter how short one's stay may be, tends to make an artist, be she Australian, American, or French, more versatile. And it is versatility that counts in the theatrical world of to-day.

"Incidentally, English Born."

Let me see: I am reminded of the fact that I am English born—London born, to be precise. I do not know whether I ought to have said this, because I am billed as an Australian artist. But when I say that I went to Australia from London with my parents when I was two months old, can I be described as anything else but an Australian girl?

I am an Australian actress; only incidentally English born. This is my first visit to London since.

Although I enjoy my work in the Hippodrome revue, I think I prefer playing in musical comedy or intimate revue. You don't get sufficient opportunity in a big revue—a spectacular revue—to show what you can really do. I am very fond of character parts in musical comedy, for you are able to keep these parts right through a show.

I like musical comedy because it gives one much more scope. It is perhaps because I have played in so many musical comedies that I hold this opinion. There is this difference between musical comedy and revue. In musical comedy a story is told; in revue there isn't. That is why I think musical comedy is much more interesting than revue.

Once in the Chorus.

Before I became a principal in musical comedy in Australia I was in the ballet. It is best for any musical comedy actress to start in the chorus, because that is the finest training ground she can have. It teaches a girl to be versatile. Particularly so in Australia under the management of the great Williamson firm. There young artists are expected to do everything—to be able to dance, sing, and act. They must learn to be versatile, otherwise the public might get tired of them. And in Australia, let me say, there is such wonderful singing.

Since I left the ranks of the chorus I have appeared in such well-known productions as "The Cabaret Girl," "Whirled Into Happiness," and "Mary." The biggest part I played was the chic little Parisienne in "Whirled Into Happiness."

I first started on the stage by specialising in dancing. I had an excellent partner, Cyril Richards, who is at present playing in revue with Elsie Janis in New York. I hope some time to come back to London with Cyril Richards as dancing partner.

"Glad To Have Been Misled."

One thing has struck me forcibly since I came to London, and that is your wonderful audiences. I had always been told that London audiences were cold and undemonstrative. They are just the opposite. I love playing before them. They are so encouraging; so lenient. They are very much like the Australian audiences, and because they are so sympathetic I am glad I have been misled.

Another thing I have noticed. You have some wonderfully clever artists over here. It is a truism to say that England is the home of the theatre, the home of the born artist.

It is interesting to know that all the Australian artists in London are doing well. Perhaps it is because they, too, are clever and talented!

THE DRAMA IN AMERICA.

"The Little Minister" Revived—"The Blue Peter"—"The Triumph of the Egg"—"Exiles."

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

NEW YORK, March 28.—"The Little Minister" has been revived, and the magic name of Barrie shines out among the bright lights of Broadway. Many memories of Maude Adams as Lady Babbie have been stirred by this revival. Those playgoers whose recollections run as far back as the original production of "The Little Minister" at the Empire Theatre on October 6, 1897, have seen wonderful changes and developments in the years that are gone. The Empire Theatre, the headquarters of the late Charles Frohman, was a new playhouse in 1897, and when it was built was thought to be too far "uptown." Forty-second Street, now lined on both sides with theatres, was a village street compared to what it is now, and the "great white way" of to-day was as quiet and dim as the main street of a provincial town. Daly's, the old Lyceum, and the Empire, were the three leading theatres, and there were less than twenty others. E. S. Willard was appearing in such plays as "The Middleman" and "The Professor's Love Story"; Richard Mansfield had just produced "The Devil's Disciple," and Sol Smith Russell was presenting "A Bachelor's Romance." "The Belle of New York," soon to descend upon London, was rehearsing at the Casino; the cast including Edna May, Dan Daly, and David Warfield, who was soon to come to the front as a Hebrew dialect comedian. The original cast of "The Little Minister" included Robert Edeson as Gavin Dishart, Eugene Jepson as Lord Rintoul, Guy Standing as Captain Halliwell, William H. Thompson as Thomas Whamond, George Fawcett as Rob Dow, Jessie Mackaye as Micah Dow, and F. Peyton Carter as Andrew Mealmaker. The present revival, by Charles Dillingham, of Sir James M. Barrie's delightful play is staged at the Globe Theatre, and Ruth Chatterton plays Lady Babbie. Miss Chatterton gives a most engaging portrayal, winning much applause, while Ralph Forbes as the Rev. Gavin Dishart, Hubert Druce as the Earl of Rintoul, Molly Pearson as Nannie Webster, and J. M. Kerrigan as Joe Cruickshanks, are all very good.

"The Blue Peter."

"The Blue Peter," by E. Temple Thurston, which Londoners have seen, is being presented at the Fifty-second Street Theatre by a

(*Continued at foot of next column.*)

THE PLAY IN PARIS.

Theatricals for Holy Week—Melodrama at the Classical Odeon—English Players' Future Dates—American Opera—Shaw's "Joan of Arc" Due in French.

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

PARIS, Sunday.—Owing to the Théâtre Albert I. being occupied every evening by the English Players of W. Edward Stirling and Ben Greet in Shakespeare, in the original, M. Irenée Mauget presented for Holy Week a series of matinées suitable for the religious occasion, in French. His bill comprises "La Mort du Saint," one act in verse, by Charles de Rouvre; and "Marthe," in two acts, by Emile Ripert. During the two poetical effusions we had some pantomime dancing by Maria Ricotti. "La Mort du Saint" deals with the death of François d'Assise, after being duped by his companion Elie, the cunning candidate for leadership. We see Saint Claire, a maiden of the same township in Italy, ably impersonated by Lucienne Moreau, with M. Samson as the unfortunate monk. The versification seemed a little out of date. In "Marthe" (sister of Mary) Emile Ripert is not at his best, while the acting and mounting left much to be desired. A couple of thieves have stolen Lazare's cow, Jesus leading them to repentance, even persuading Lazare, Martha, and Magdaleine to receive them into their home. This is told in excellent verse.

"Amours, Delices..."

René Rocher presented at the Théâtre Caumartin on Wednesday a four-act comedy by Georges Dolley and Albert Jean. "Amours, delices..." is evidently intended by them to amuse their admirers without claim to novelty. As a matter of fact the plot is a bit threadbare. André (Debucourt) is undoubtedly in love with Micheline (Simone Dulac), but he is a long while leading her to the altar. They even live together without the assistance of a marriage licence, and the woman is so independent that she insists on keeping herself. But this does not prevent her wishing to be legally married. She therefore resorts to the usual antiquated method of exciting her lover's jealousy. Aided by André's uncle, a lazy sort of individual sponging on his nephew (perhaps the only innovation as a dramatic situation in this comedy, for it is usually the other way about), she sends an anonymous letter telling André of a rendezvous with another man, and spends the afternoon with Uncle Sebastien (Alcover). Such innocent intrigues lead to the wedding. Fortunately there are side situations which bring laughter and fill the blanks of a somewhat barren scenario. Saturnin Fabre as the philosophical brother of Uncle Sebastien's nagging sweetheart, Armand Morins as a hotel-keeper, Mary Hett as the aforementioned sweetheart, Lucette Julien and M. Labry, do much to assist in the favourable reception.

"Par-dessus les Moulins."

At the Odéon we have a new three-act melodrama by H. de Gorsse and René Peter which will please the habitués of this hitherto classical playhouse. "Par-dessus les Moulins" is the story of a rich man's daughter who becomes poor. When Jacqueline's frivolous father is ruined the girl goes on the stage. Jacqueline is infatuated with a young painter who is, as usual, a fickle swain, for he makes love to the actress while betrothed to another damsel. He tells her of his forthcoming marriage just prior to her entry for the final of a thrilling drama. Jacqueline, furious, is so realistic in her scene that she brings down the house, thereby making a big star of herself. This is not the end of the latest Odéon novelette melodrama. She consults an old friend of the family who had previously proposed. He seeks her happiness before all else, and arranges for Jacqueline to visit him in his lonely suburban villa, also inviting the painter on some pretext, and thus throwing the young couple into each other's arms. This Easter egg, full of meat for romantic audiences, is well sustained by André Varennes, Darras, Geo. Cusin, and Mmes. Jeanne Boitel and Debel. The bill commenced with a one-act poetical play by René Berton, "Le Precurseur," dealing with an episode in the literary career of Beaumarchais. We are introduced to the famous playwright the day following the première of his "Mariage de Figaro," in April, 1784, when the nobles nagged him on what they considered a failure, but Danton is present to prophesy the future fame of Beaumarchais. The verse of René Berton pleased, and proved there were many present glad to have such a literary feast in its proper setting of the Odeon. But perhaps the old-Adelphi-like concoction of "Par-dessus les Moulins," which Gemier resorted to as an Easter novelty will better please the multitude.

American Opera Enterprise.

Paul Longone is arranging with the management of the Gaité for an opera season during the month of May, to be advertised as an American company, the intention being to have as many citizens of the United States as possible in the company, headed by Mary Garden, with Clarence Whitehall, Florence Macbeth, Mabel Garrison, Edward Johnson, Charles Hackett, and singers who have been connected with the New York and Chicago operas, including Ansseau, Lauri-Volgi, De Lucce, Didur, Lazzarim, Mmes. Rosa Poncelli, Toti dal Monte, De Hidalgo, Casazza. The works heard will be Montemezzi's "Amore del Tre Re," Giordano's "Cena delle Beffe," Leoni's "Oracolo." Meanwhile G. Bravard, administrator of the Gaité Lyrique, has tried Rossini's "Barbier de Seville" in French for Easter.

English Players Return.

W. Edward Stirling and Ben Greet's admirable company is carrying on at the Théâtre Albert I., in Shakespeare, with "Julius Cæsar" on Thursday, "The Tempest" on Good Friday, "Othello" Saturday, "Merchant of Venice" Sunday matinée, and "Macbeth" this evening. It has been arranged for the company to return for three weeks in August to the Théâtre Femina, and afterwards to play in the art theatre in the grounds of the Decorative Arts Exposition (scheduled to open at the end of this month). These English Players will also probably be seen again in Paris next January.

Sacha Guitry with a company, and André Brule with his company, are booked for the Opera Music Hall for a fortnight each, in June.

The Comédie Française and Opera closed from Thursday till Saturday for the holy days. A dozen other houses also closed on Good Friday, but the music halls all played to capacity that evening, called the pork butcher's holiday in this city.

"Mets-y tous les Gaz."

Max Viterbo is nominally back directing the Cigale music hall, and has introduced another lively revue to his patrons. We hardly know what colour to give to "Mets-y tous les Gaz," produced by Yoris d'Hansewick, but Mlle. Turcy puts plenty of ginger in the show which constitutes the title.

Coming Events.

Bernard Shaw's "Jchanne d'Arc," a French edition of his "Joan of Arc," will be presented at the Théâtre des Arts towards the end of the month, with Ludmilla Pitoeff in the rôle. Her husband, Geo. Pitoeff, the Russian actor, is to play Charles VII., and Carpentier Bishop Cauchon.

Another run of "Cheri" with Mme. Colette, the authoress, is to follow the revival of "Le Voleur" (The Thief) at the Gymnase.

A new operetta with the initials of the railway company "P.L.M." as title is due next week at the Bouffes, book by Rip, music by Christiné.

The opening of the new Apollo, with "The Merry Widow," had to be postponed owing to the builders still being on the premises. The inauguration is due next week. Also listed: at the Madeleine, "Marchands de gloire"; "L'Eternal Printemps," at the Variétés; "Le Dieu de vengeance," by the Atalier Company at the Théâtre Montmartre; "Un Gosse dans les choux," at the Scala.

(*Continued from preceding column.*)

new organisation of play-producers called the "Stagers," whose plans include a new play every four weeks, a permanent company, a répertoire, and all that sort of thing. "The Blue Peter" is well acted, Warren William, Margaret Wycherly, Mary Kennedy, and Peavy Wells winning the chief honours of the performance.

"Bachelors' Brides."

"Bachelors' Brides," a comedy in three acts, by Charles Horace Malcolm, was produced recently at the Fremont Theatre, Boston. The central character was an English nobleman who was about to marry an American heiress when troubles loomed up in the form of a baby left on the doorstep, and a writ naming him as the co-respondent in a divorce suit.

"The Triumph of the Egg."

"The Triumph of the Egg," a comedy in one act, by Sherwood Anderson and Raymond O'Neil, is a dramatisation of a short story by the former. It is a grimly humorous tale of life's little ironies. The discouraged middle-aged proprietor of a small restaurant near a railway station decides that he and his wife are not cheerful enough. So they plan to entertain the next customer, who happens to be the village banker's son. The young man is unable to decide whether his host is crazy or just a bore, or both. The climax comes when he bursts out laughing at the failure of an egg trick, and rushes away to catch a train. The amateur entertainer, in a rage at the failure of his plan, throws eggs at the disappearing customer. Thus "the triumph of the egg" is complete.

"Exiles."

"Exiles," a play in three acts, by James Joyce, the Irish novelist, has had a few performances at the Neighborhood Playhouse. The characters represented include a husband and wife, a music teacher, and a journalistic friend, these being exiled from their native rights of happiness and peace by their doubts, their weak wills, their consuming passions and torments. Ian Maclaren, Phyllis Joyce, and Malcolm Fassett were the principal players.

LONDON VARIETY THEATRES.

THE COLISEUM.

In the continued absence of Grock we can console ourselves with Joe Jackson. At present he is London's leading exponent of the silent humour of the clown. His description of himself as the "original comedy tramp cyclist" is too modest. Wheeling, however skilful, and tumbling, however violent, are minor accomplishments compared with the art he is master of. No matter whether his instrument is a concertina or bicycle, red-hot poker, or slapstick, the real clown is at heart the same. He conquers the public because he understands human nature, because he knows all the notes in psychology as surely as Paderewski sounds those in the piano. Joe Jackson has reached this proficiency. From the moment he finishes fumbling with the curtains and stands exposed, modestly smirking and shrinking, to the gaze of an audience he has identified every member of it with himself. When Joe Jackson is shy, we recognise his coyness as a feeling we have known ourselves. When he covets a bicycle, the thief in all of us makes itself felt. When he is frightened, we are all cowards—and what deliciousness there is in his fear that the noise made by the laughter will cause his theft to be discovered! Each blunder he makes while trying to keep the ramshackle bicycle together calls to memory our own absent-mindedness or clumsiness or stupidity on some similar occasion, not necessarily connected with a bicycle at all. In short, he interprets everyman's experience of his own shortcomings in terms of handlebars, pedals, saddles, and wheels. This kind of knockabout humour is a philosophy of life.

Another notable arrival at the Coliseum this week has been the Moffats, in "Till the Bells Ring." This, again, is more than good amusement. Like all real comedy, it leaves us saner than we were before, by tilting at humbug and hypocrisy. The acting, of course, matches the pawky humour of the piece exactly. As the bequests of the previous week, "Loporova and Idzikowski in "The Postman," John Birmingham's Band, and "Women and Flowers of Spain" remained in the bill. The dancing fantasy of Frank and Vesta is a well-diversified act, which opens with a novel attempt to exploit the comic side of rising from bed and dressing—an idea that appeals strongly on account of its universality. Will Kings treats us to his breezy patter and original travesties, Ben Osborne and Nellie Perryer to their rollicking skit of two Cockneys in a Ford, and the Flemings to their artistic creations in alabaster.

THE ALHAMBRA.

War humour is rightly cherished. It is so splendid a revelation of the special genius of our race that British audiences must ever delight to see the light-hearted nonsense which sprang from bitter endurance and heavy suffering. "The Leave Lorry" is a typical specimen of war humour. The point of every jest is a refusal to accept defeat. The Tommy meets misfortune after misfortune—starting with his discovery that somebody has pinched the fender he was taking home to the wife,—but he meets every blow of fate with a resigned grouse. As they originally belonged to a concert party at the Front, Hal Jones and Reg Stone understand exactly how to maintain the right atmosphere. Their "Anglo-French comedy sketch" is more than a music-hall turn. Reality is always in the background—a reality more ominous than any we shall ever know again. Strange to say, this feeling increases our laughter, even while reminding us of what we should be reminded.

Boisterous enthusiasm again greets Lily Morris, who, in consequence, still has to sing four songs. This week she has revived the ballad of the working-man's wife, to take the place of "Getting Married To-morrer Morning," an arrangement better than that of her opening performance, which insisted perhaps too strongly on the painful subject of weddings. Layton and Johnstone also remain, and continue in undiminished popularity. Likewise, Jack Hylton's Band wins a reception which would justify the management in making their engagement a fixture, and the audience has now taken Mark Lester to its hearts. The Romano Brothers, aptly described as "Britain's Gladiators," strike classical poses. Newhouse and Merrill cycle comically, and Frank Varney and Teddie Butt's "Silly Sagacities" include a racy skit of the race-course. The latest specimen of "Sporting Life on the Screen" deals with football.

VICTORIA PALACE.

A "top line" attraction at the Pimlico house this week is Alfredo's Band, as fine a combination as ever lured the unsuspecting male from the security of a seat against the wall to the excitement of the dancing floor. No wonder that beautiful dancer, so aptly named "Terpsichore," pirouettes and glides with such exquisite grace and charm. Particularly excellent numbers are "Follow the Swallow," "All Alone" (with Alfredo as solo violinist), and "Somebody's Wrong" (each member in the band being in turn the malefactor). Altogether a delightful turn. Another stellar attraction is Mr. Harry Weldon, who evokes roar after roar of laughter in the course of a generous supply of songs all rendered in his inimitable manner.

The item given by Miss Lillian Burgiss is in the nature of a genuine treat for the music lover. For one thing Miss Burgiss avoids the hackneyed, for another she has ample vocal resource to do justice to her material, and above all she has that artistic appreciation of the requirements of the several examples of modern ballad writing which she presents. A tribute, too, to the splendid rendering of the intricate accompaniments by the Victoria Palace orchestra under the baton of genial Jack Weaver. Excellent receptions are also accorded to Mr. George Rymer, a comedian who presents two numbers, and Larola, who has a bright and amusing display of jugglery and other things.

Rich and Galvin do so many brilliant things in the course of their turn that it is difficult to know where to start its description. They clearly show at once, however, that they are simultaneous dancers of outstanding ability. A very bright idea is that paper they read while dancing—presumably two more victims of the cross-word puzzle craze. Then they show their talents in other directions, one of them as a yodeller, and the other as an acrobatic dancer with the elasticity of a rubber ball. Eventually they join in a spirited finale, and it is not surprising to find them called specially in front of the curtain at the end. Other items on the excellent programme are the Griffiths Brothers and Miss Lutie, with their never-failing laughter-provoker, "Pogo," and "Our Palace Girls" in three attractive dances.

CAMBERWELL PALACE.

The Camberwell audience were in rare holiday spirit on Monday, and their applause was given in most generous measure. There were several popular favourites entertaining, and they were all accorded the heartiest of boisterous welcomes.

Albert Whelan's introductory whistle was drowned in the hearty greeting he received. How the public like his style. Albert gave a titbit of each item of his exhaustive repertoire, songs at the piano, that engaging whistle, and some smart little stories.

Fred Curran gave the sporting audience something they knew all about. His monologue, consisting of the names of well-known racehorses, proved very popular, as also did his parodies on "You're in Kentucky as Sure as You're Born," and other songs. His allusions to local thoroughfares produced hearty laughter. Zetta Moi gave us clever imitations of Vesta Victoria, Marie Lloyd, Connie Ediss, Kate Carney, and a host of others, and each was rapturously received. To show her amazing versatility, the comedienne concluded with a real Hampstead Heath conception of a cockney girl enjoying herself. Her hilarity was most contagious, and she had repeated calls before the curtain.

One has only to see Ernie Roma to appreciate that the singing of his song "My Mother Had Hold of My Hand" is distinctly humorous. He is not small in stature, and the things he would have done but for the restraining maternal influence, as told vocally, caused screams of laughter. Of a different calibre is his song, "Sometimes I Think You Love Me," but it proved very acceptable as a foil to his funny song.

Harry Champion was in irresistible mood, and was often called back. So, too, was J. W. Rickaby, who was not allowed to depart until he gave his "Hokey Pokey" song. Becoming in attire and charming in manner, Vera Wootton was also very popular. A clever show was that of Shistl's American Comical Wonderettes, while the programme concluded with Les Paulettes. Mr. J. Joseph Ellis managed the crowds who packed the theatre at both houses in admirable fashion, so that everyone of the vast audience was made thoroughly comfortable to enjoy the entertaining programme.

NEW CROSS EMPIRE.

There is a first-class programme here this week. Tom E. Hughes, that inimitable "ragbag" of vanity, opened and was accorded a hearty reception for his "Leicester Square." Rodney Hudson's Eight Moss Girls are accomplished dancers and gave yet another rendering of that modern classic "Horsey, Keep Your Tail Up."

Tucker is always Tucker, and his audiences never seem to have enough of him. He fiddled and danced his way into the favour of all. The songs "My Home Town" and "Somewhere in Sahara" earned him an encore. He also presented Moody's Broadway Band, who officiated for a fox-trot competition. St. Juste and Higgins, "the King's Jesters," entertained with "The Whistling Ploughboy" and "What'll I Do?" and "Some Egg and Ham and Onion" was also a good number.

Takio and Koma Namba, described as "American-Japanese entertainers," got a hearty round of applause for their songs "My Love Has Come Back to Me" and "I Never Realised What You Were to Me," and Koma gave a clever exposition of how to walk upstairs on one's head. Popular Miss Daisy Wood was in fine voice and sang "Follow the Swallow," and the eight girls danced with her, and thoroughly deserved the enthusiastic applause. Mr. G. W. Salter conducts the excellent orchestra, which added to the enjoyment of the evening.

FINSBURY PARK EMPIRE.

A bill of top-liners is the Easter attraction at this popular hall. The superb musical act contributed by the famous violinist, De Groot, was keenly enjoyed, the various selections contributed by him and his artistic associates, A. Gibilaro at the piano, and J. Sahmetini, 'cellist, being vociferously acclaimed, a double encore being demanded and given.

Mr. Harry Tate in his latest sketch, "In His Office," has an amusing vehicle in which to exploit those characteristics of drollery and humour which have made his name a household word—his old-time associates in many such a hilarious concoction being happily retained. A hearty recall for the popular principal was the inevitable result. Miss May Henderson, whose entry was the signal for a hearty round of applause, has two good numbers in "Ta-ta, Good-night" and "Virginia Shore," rendered with all the effervescence characteristic of her. But this sparkling comedienne does not rely wholly upon well-rehearsed effects, but seizes upon anything that she may notice in the auditorium by which to raise a spontaneous laugh—on the night of our visit being "on the spot"—to the delight of her listeners on more than one occasion.

It is difficult to add much to what we have said so often regarding the delightfully droll turn contributed by the O'Gorman Brothers, whose singing—"Oh, How I Love My Darling" and "Kelly" were the songs this time,—dancing, and cross-talk never fail to make their appeal to those in front; Alec Daimler and Dora Eadie, in "Burlesque-isms"—*i.e.*, inconsequential nonsense wedded to famous operatic tunes, with a dash of yodelling added—show themselves to be a musical duo of the first order; and the Fan Jacks, acrobats and equilibrists, form an admirable opening act. Rodney Hudson's Eight Empire Girls appear with much success at intervals between the different acts—an innovation which is highly commendable. The fine orchestra, under Mr. Jack Bruske, remains a prominent feature of this admirably conducted house. Mr. E. J. Macdermott being the courteous and able manager.

V.A.F.'s NEW SCHEME.

To Run Companies for Unemployed Artists.

Details are issued of the scheme by which the V.A.F. hope to find employment for many members of the Federation.

"At the present time," says Mr Monte Bayly, the national organiser, "there is much unemployment among music-hall artists."

"Having considered the position, the executive of the Federation think it is imperative that immediate steps should be taken to find work for as many of our members as possible.

"The scheme briefly is that the Federation undertakes to provide and run combinations of variety artists in music halls and theatres. The companies will be provided on a profit-sharing basis of sixty to forty, or fifty-five to forty-five, with the managements of the halls where such an arrangement can be made.

"In order that every member for whom employment is found under this scheme may be sure of his or her salary, the V.A.F. Committee have allocated £1,000 from the General Fund to guarantee the full value of any contract entered into by the Federation for its members."

"We have undoubtedly," he added, "large resources among our members, and shall be able to provide excellent combinations of artists. We are in no way antagonistic to any music-hall proprietors, and the scheme is purely an attempt to find work for hundreds of our unemployed."

Mr. Albert Voyce, chairman of the V.A.F., told an "Era" representative that the scheme will come into operation on May 18.

"Artists will not be asked to work on the co-operative basis," he said; "but will be paid salaries. Theatres will be taken over by a special V.A.F. Committee on the percentage basis, and all salaries will be paid in full. The V.A.F. will be responsible for the salaries.

"There is no intention on the part of the V.A.F. to injure the goodwill or the financial interests of bona fide managements. As a matter of fact, they would rather work with the management than against them, so long as the management concerned are willing to help the V.A.F. or to show an inclination to help the V.A.F. in its endeavour to restore variety to its former position.

Asked which theatres the V.A.F. had taken, or were about to take, Mr. Voyce said that at the moment he could not reveal them. "All I can say," he added, "is that negotiations are going forward. They can be either vaudeville houses or theatres.

"Artists who desire to participate in this scheme must be V.A.F. members, and should send in a list of their vacancies; also a descrip-

(*Continued at foot of next column.*)

FRANCIS, DAY AND HUNTER.

On Wednesday evening of last week a delightful function was held at Frascati's Restaurant, the occasion being the celebration by Messrs. Francis, Day and Hunter, Ltd., of the inauguration of their company, and the distribution of some co-operative shares to the "Co-optimistic" heads of departments. The company present included many famous authors and composers, among them being Ernest Melvin, Mark Strong, Graham John, Clifford Seyler, R. P. Weston, Bert Lee, John P. Long, Vivian Ellis, and Desmond Carter. Messages of congratulation from celebrities in the lyrical and musical composing world unable to be present, were received from, among others, Arthur Wimperis, Hermann Finck, Philip Braham, Greatrex Newman, Geoffrey Gwyther, Archie de Bear, H. M. Tennent, Max Darewski, Melville Gideon, Laddie Cliff, etc. After dinner a radiogram of good wishes arrived from the liner Olympic, sent by Max Dreyfus, of the Harms Company of New York, with which the firm has old associations, and among the sheaves of wires received was one from the personnel of the firm's Paris establishment—Publications Francis-Day.

Mr. P. J. Rutland proposed the toast of the old firm, coupling with it the name of David Day, and paid a glowing tribute to the high repute in which it had ever been held during its forty-eight years of progress. Mr. David Day, in response, gave an interesting account of the inception of the business, of its early struggles, and of the launching of some of its famous publications, notably of Smallwood's Pianoforte Tutor, now the most famous of works of its class in the world.

Mr. Harold Moore proposed the toast of the New Company, which he assured those interested was a very healthy innovation, speaking from his inside knowledge and information as an accountant. He heartily approved of the two principles of limiting their liability and introducing the co-operative system.

Mr. Fred Day then gave the toast of the "Co-optimistic Shareholders," mentioning particularly the chief-of-staff, Mr. John Abbott, not only a great worker himself, but a discoverer of ability in others. Brief responses were given by a number of shareholders, and Mr. John Abbott's reply comprised an apt comparison of the business and company to a happy family. The toast of the visitors was proposed in graceful and felicitous terms, tinged with humour, by Mr. Reg. Low, and Mr. J. M. Glover, in response, struck a strong note of sentiment when speaking of the helping hand extended to him as a lad by Mr. David Day forty-five years ago, when he first came over from Ireland, the firm even then, Mr. Glover averred, having become a "live-wire" concern. Messrs. Weston and Lee also were among the speakers.

Among artist friends who added to the gaiety and enjoyment of the large company were: Clarkson Rose, Alf. Ricardo, Bertha Wilmott, the Three Freds, Percy Tarling and Lois Barker, Olive Fox and Kathleen James, Alec McGill and Gwennie Vaughan, Frank Butt, and Charles Lucas.

"THE WHIRLWIND"

At Watford.

"The Whirlwind," one of Albert de Courville's revues, is the holiday attraction here. Apart from its spectacular effects, the show owes a considerable portion of its success and popularity to the leading comedian, Harry Barrett, whose pronounced adaptability to fill the chief parts in the numerous interludes makes the show the essence of brightness. The sketch "All the Comforts of a Home," in which he is mistaken for a patient at a convalescent home, and is treated as such, by a bevy of charming nurses, provides him with one of his best opportunities; his amusing adventures keep the house in a continuous roar of laughter. Miss Clara Baugh creates a pleasing impression in two very effective song scenas, "In a Garden" and "Rainbow of Flowers," in each of which the chorus, daintily attired in picturesque costumes, which provide a delightful colour scheme, give excellent support. A dramatic cameo, "The Shepherd's Love Song," with Harold Martin as the shepherd and Miss Baugh as his first love, was also extremely well put on. One of the most popular songs was "The Sheik," sung by Miss Joan Culver, a clever and versatile comedienne, in "The Cliff Dwellers" sketch. "Forty Years of Melody" consisted of the choruses of popular songs of a decade or more ago, which made strong appeal to the adult members of the audience. Some clever dances were given by De Vere and Welbo, who are no strangers to patrons of the Palace, and can always rely on receiving a warm welcome. Mr. A. E. Holland is the manager of the company, and Mr. C. H. Mack the efficient musical director.

(*Continued from preceding column.*)

tion of their acts and the salary they are prepared to take in order to prove to the public and managers alike that there is still as good talent in variety to-day as ever came out of it.

"The decision to run our own companies was reached at a full meeting of the executive committee."

"THE TIMES"

At Wood Green Empire.

The attractive comedy and topical revue "The Times," is presented at Wood Green Empire by Mr. Frank E. Franks. Mr. Frank E. Franks is responsible for much of the hilarity. As Corporal Breezy he proves himself indeed a man of many parts. Janice Hart, as Mdlle. Nancotte, a French music hall star, and also in other characters, makes a decided hit, her broken English and mannerisms, being very naturally sustained. She is great in the shipyard scene, where she sings and dances with much success. Also in this scene Mr. Frank E. Franks, Frank O'Brian, and Toney Toner are very funny, being among the very few unemployed (in 1930). The scene is a clever skit.

Jean Boyne's singing is much appreciated, and she renders the song "When You Come Home," with much feeling. The Eight Franconian Singers help materially in making the vocal part of the entertainment a success. The sixteen Shirley Girls introduce some excellent dancing.

Others in the cast include Leonard Ure, Jack Keet, Rob. Benroy, Tom Saulsby, Alma Martell and Iris Tate. The revue combines references to the past details of the present, and gives some lively hints of what may be expected in the future. The last scene is "Interior of the British Legion Club, 1940."

Tommy Mostol.

At the Islington Empire last week Tommy Mostol concluded a long stay in town with his latest show "The Golden West," which has played to wonderful business. At Wolverhampton on Monday Tommy commenced a four months' provincial tour, including the Moss circuit. Although this show is fully booked until January, Tommy is making preparations for his next venture for which dates have been received already.

Mark Brewer.

Mark Brewer is now the popular musical director with "Happy Days," and his specially arranged selection during the interval, including his piccolo solo, merits the hearty applause which greets it. Harold Brewer, who wields the baton in Harry Slingsby's "Zip" is the son of Mark.

"MR. TOWER OF LONDON"

At the Queen's, Poplar.

Mr. Archie Pitt's choice of Miss Barbara Bartle to fill the principal rôle in "Mr. Tower of London," in succession to that delightful artist, Miss Gracie Fields, is thoroughly justified, for Miss Bartle proves herself an accomplished comedienne with an excellent voice, a very pleasing personality, and a real gift for burlesque. Much depends on this little lady to uphold the prestige of the show, and any anxiety is quickly dispersed directly Miss Bartle gets to business, for she is an instant success. In the police court scene she gives a really clever and humorous study of the Lancashire wife, and this is undoubtedly one of the titbits of the revue. Her versatility is later brought to bear in her capital rendering of the "Blues" song, for in this we are treated to some really good singing.

Mr. Pitt has also discovered an excellent substitute for his own character in the person of Mr. Albert Grant, a clever young man who can act well and be genuinely funny without a grotesque make-up. His charaters of the Sailor, 'Bus Driver, Judge, and the inebriated nut, are all delightfully acted, and are a real feast of pleasure to watch. The two songs Mr. Grant sings—viz., "The Moon" and "The Medley"—are well-written items; the latter in particular. The 'bus top scena as usual provides plenty of hearty laughter, for which Miss Betty Royce and Mr. Joe Mitchell are responsible, together with Miss Bartle and Albert Grant. The attractive chorus ladies dance very well and work hard throughout, and are particularly good in the concert party stunt. Mr. Stanley Durward is very interesting in his various characters, together with Mr. Arthur Stott and Miss Pauline Anderson. The show goes with a bang throughout, and judging by the appreciation of the packed houses it looks as if "Mr. Tower of London" will add many more years to its already long life.

Mr. Noel Coward's "Fallen Angels," to be produced at the Globe Theatre on April 27, and his "Easy Virtue," also to be produced shortly in London with Miss Constance Collier in the leading part, will both be published by Messrs. Ernest Benn, Ltd., in their "Contemporary British Dramatists" series.

LONDON THEATRES OF VARIETIES, LTD.
Managing Director—MR. CHARLES GULLIVER.

THE PALLADIUM.
CHARLES GULLIVER'S NEW REVUE,
"SKY HIGH"
A. de Courville Production.
GEORGE ROBEY, LORNA POUNDS,
NELLIE WALLACE, TOOTS POUNDS,
NATTOVA and MYRIO,
R. CHISHOLM, MARIE BLANCHE.
Two Performances Daily, 2-30 and 8-15.
All Seats Bookable (Gerrard 1004). Box Office 10 to 9-30.

Companies for week commencing April 20th:

6-30 HOLBORN EMP. 9-0
DE GROOT, the Famous Violinist.
FRED BARNES.
NAUGHTON & GOLD.
MOUND CITY BLUE BLOWERS.
DAISY JAMES.
SHISTL'S WONDERETTES.
LONE STAR DAKOTAS.
ZETTA MOR.
VAN WYCKS.

6-40 KILBURN EMPIRE 9-0
ALBERT DE COURVILLE Presents a New Revue,
"WONDERS."
Starring
JOS. ALEXANDRE,
with
Full London Company and
THE CONEY ISLAND BAND.

6-15 LEWISHAM HIP. 8-40
RIGOLETTO BROS. & SWANSON SISTERS.
WHIT CUNLIFFE.
NORA DELANY.
ROLF SLATER.
KENNA BROS.
JOAN HAY.
VICTOR KING.
ULRICK.
LES PAULETTES.

6-40 CAMBERWELL PL. 9-0
CHARLES GULLIVER Presents—
SHIRLEY KELLOG,
with
CLARKSON ROSE,
In a Spectacular New Revue,
"HAPPY HOURS."

6-40 GRAND, Clapham J. 9-0
ALBERT WHELAN.
TUCKER.
WHIT CUNLIFFE.
WRIGHT, CONELLY & MAC
TOM E. HUGHES.
YOST & GLADY.
HARRY EMERIC.
NIOBE.
SAM ELTON.

6-40 HAMMERSMITH PL. 9-0
ARTHUR BRADFORD Presents
London's Latest Musical Revue,
"STAR SHELLS."
Including—
ERNIE PRESTON.
EDNA PAYNE.
THE HIGH STEPPERS.

6-40 ILFORD HIPPO. 9-0
HARRY WELDON.
MAY HENDERSON.
NAUGHTON & GOLD.
S. W. WYNDHAM.
THE TERRY TWINS.
THE BUCKLEYS.
LES ROGERS.
BILLY SIMPSON.
KATHLEEN MAUGHAN.

6-40 SHOREDITCH OLY. 9-0
GEORGE MOZART.
PETER BERNARD.
JOHNSON CLARK.
VERA WOOTTON.
PEEL & CURTISS.
HARRY CHAMPION.
HICKEN & ROSE.
DOR & MONDE.
HAL WRIGHT.
JACK PATTERSON.

6-30 CROYDON EMPIRE 8-45
Harry Day's New Revue,
"NOTIONS."
Featuring—
JIM JESSIMAN.
IVOR VINTOR.
ISABELLE DILLON.
HOWARD FLYNN'S BAND.

6-40 ISLINGTON EMPIRE 9-0
J. W. RICKABY.
PERCY HONRI.
MAY HENDERSON.
JACK LANE.
VARDELL TRIO.
BOUGHTON & ESDEN.
THE MONZOS.
ERNIE ROMA.

6-40 POPLAR HIPPO. 9-0
ED. G. PELTON Presents—
"ATTA BOY."
An American Burlesque,
Including—
IRENE SHAMROCK.
FRED MILLER.
HERBERT LEE.

6-40 WILLESDEN HIP. 9-0
A New Revue—
"SAME TO YOU."
Written and produced by Norman Lee.
Starring
GEORGE JACKLEY
DAISY TAYLOR
JACKSON'S ENGLISH DANCERS
ALF. THOMAS

6-40 ROTHERHITHE HIP. 9-0
The South London Players (Direction, Dorothy Mullord). Present
"SWEENEY TODD."
Special Request Return Visit of this Great Sensational Drama.

6-40 COLLINS'S 9-0
The North London Players (Direction, Dorothy Mullord) Present
The Great Military Play,
"COMING HOME."

THE VARIETY WORLD.

Harry Day's New Revue — Vaudeville Golfers — Stars in Australia.

"Records."

Harry Day's new revue "Records," devised and staged by Charles Henry, will be produced on Monday next at the Empire, Bristol. The cast will include George Clarke, Kitty Emson, Tiny Mite, Frank Major, Ronald Brandon, Phyllis Heryet, Adrian Burgon, etc. The book is by Greatrex Newman, the music by Vivian Ellis, and Mdlle. Albion has arranged the dances.

A Success in Australia.

Messrs. Reeves and Lamport on Tuesday received a cable from Australia stating that Scot Sanders has opened with a big success there.

Georgie Wood in Australia.

Ernest Edelston has received a cablegram from Wee Georgie Wood, announcing his arrival in Australia. He opened at Perth on his way to Melbourne, and has made such a record success that he has been retained for a further week in this town, which, we understand, is a very unusual occurrence.

Miss Aileen Stanley.

Miss Aileen Stanley, who came over here specially from the Keith Circuit in America to appear in the Piccadilly Hotel cabaret, scored a great success at the Holborn Empire last week with selections from her repertoire of American and Irish songs. Miss Stanley has a captivating personality, and gets on immediately happy terms with her audiences, who enjoy to the full her confidence that "I Know Somebody Loves Me, Because Somebody Told Me So," while her inimitable "Finrigan's In Agin" brings roars of laughter.

After a week in Paris and a probable "rush" trip to America to fulfil her contract with the Victrola Company, Miss Stanley will appear at the new club, "The Kit-cat," which opens at the new Capitol building on May 11. The famous Lopez Band from America has also been secured for the Club.

A Clever Juvenile.

A special attraction on Easter Monday at the Tottenham Palais de Danse was the appearance of Miss Lily Monty, a clever child of only nine years, who gave a remarkably true-to-life impersonation of Miss Norah Bayes. She had an enthusiastic reception from the twelve hundred people present. It is stated that Miss Monty has never received any tuition, her talent being a natural gift. She has been engaged to appear shortly at the Mile End Empire, and later at several theatres and halls in Northern and Eastern London.

At the Alhambra.

A return visit will be paid to the Alhambra next week by Alfredo's Band and Mlle. Terpsichore, the Roumanian dancer. Mlle. Terpsichore will present for the first time in England a new dance entitled "The Tempest," with music by the chef d'orchestre of the Folies Bergere, M. Lug Gavel. In this piece the action is interpretative of a storm, and culminates in the dancer's collapse over the footlights into the orchestra.

Other items will be Renie Riano, Neil Kenyon with more Dunrobin characters, Jack Wynne and company in a comedy sketch, the dancer, Victor Andre, Tom Stuart, and Layton and Johnstone.

Press and Theatre.

Glasgow journalists last week showed their appreciation of the services given by Mr. E. W. Crossley Taylor and Mr. Fred A. Ferne, manager and assistant-manager respectively of the Alhambra Theatre, Glasgow, in connection with matinees which had been held on behalf of benevolent funds of Press organisations.

Mr. Crossley Taylor was presented with a solid silver tea service, and Mr. Ferne with a gold watch.

In March, 1923, a matinee was held at the Alhambra Theatre in aid of the Newspaper Press Fund, and last month a similar entertainment was given in aid of the Widows and Orphans' Fund of the National Union of Journalists. The proceeds of the two matinees amount to nearly £1,200.

Lyon and Lake.

This is not the title of a new act, but the names of those two well-known figures in the agency world who have recently joined forces at 1a, Southampton Row. Both Mike and Lew are gluttons for work, and there is a race each morning to the office a little before nine to deal with the post. This firm are booking quite a number of the money-making shows on the road to-day, and are in a position to guarantee 40 weeks a year to shows they agree to solely represent.

Gordon Stewart.

Accompanying Alice Lloyd upon her Australian tour last year, Gordon Stewart left the Antipodes in November last, and returning via Vancouver spent three months with his folk at this point. Arriving in London towards the end of February, Gordon was immediately secured by Reg. Bolton as musical director for his new show, "Ding-Dong," which is playing to excellent business this week at the Croydon Empire.

Registration Bill.

Mr. Monty Baily, organiser of the V.A.F., attended the annual meeting of the Scottish Trade Union Congress for the main purpose of supporting the resolution pertaining to the V.A.F. Bill for the registration of theatrical employers.

Islington Empire C.C.

On Sunday week the Islington Empire Cricket Club start practice for the forthcoming season on their ground at Hendon Vale. Leslie Hogben has prevailed upon his colleague, Sutcliffe Logan—the popular manager of the Ilford Hippodrome—to play for his team during the season. Last season Sutcliffe played for the Holborn team on many occasions.

Will Hay.

Opening in production a few weeks ago at the Empire, Nottingham, in "The Vanity Box," Will Hay will be seen in town next week at Finsbury Park in this show, in which he plays the chief comedy rôle.

Neil Kenyon.

After a short provincial season, Neil Kenyon returns to town next week to appear at the Alhambra.

Edna Maude.

Next week Edna Maude concludes a long season in Birmingham for the Moss circuit, and the following Monday opens in town at the Alhambra.

Syd. Walker.

After a run of eight months in Scotland, including sixteen weeks in panto. at the Princess's, Glasgow, Syd Walker is back in town again, and we hear that he goes to Douglas for the summer with the Julian Wylie show.

Photo., Fielding, Leeds.

MISS GWLADYS STANLEY,

Who is touring with Mr. Francis Laidler's successful revue, "The Roundabout," which is packing the house at every performance.

Variety Artistes' Federation.

Members of the V.A.F. are requested to note that nine death levies are now due on the 1925 book. Red stamps 15.

Frank Benson.

Playing in town this week at the Stratford Empire, Frank Benson intends to present his new act next week at Finsbury Park.

June Stirling.

Now playing the leading rôle in Frank E. Franks recent successful production "Dole Stopped," June Stirling has many opportunities of showing diversified gifts.

Doris.

More popularly known on the Halls as Dainty Doris, this delightful entertainer has recently introduced a new act, which has found immediate favour, and is this week proving much to the liking of the patrons at the Metropolitan. Next week Doris goes to the Hippodrome, Bristol.

Child Bros.

When playing Southampton recently, Billy Childs, of the Child Brothers, had the misfortune to meet with an accident one evening after the show, but in spite of a sprained ankle managed to play his part in "Pages," which, by the way, returns to town on Monday week at the Hippodrome, Lewisham.

Mr. Bert Terrell.

Topping the Bill this week at the Granville, Walham Green, this popular Dutch comedian is scoring a very big success. He is admirably suited in the Valse ballad "Sleepy Zuyder Zee," which he is making the feature of his act. This number, we understand, is published by Worton David, Ltd.

William Morris.

William Morris, the famous American Impresario, sails for England on the Mauretania on April 22. He is bringing several important American acts with him, including Vincent Lopez, Ted Lewis and Band, Val and Ernest Stanton, and other stars. Mr. Morris intends making quite a long stay in England, and will also make a tour of the Continent for novelties for America. He will be accompanied by Mrs. Morris and Miss Morris.

Phil and Phlora.

Phil and Phlora have written home from the Casino Theatre, Buenos Aires, under date of March 19, as follows:—We arrived in Buenos Aires after 20 happy days at sea on the 12th, and opened up at the Casino on the 16th, making a very big success. It is a fine building and a good audience, one show a night and three matinees. The management do all in their power to make us comfortable, and we are now settling down to what so far is a very happy engagement. This is a wonderful city, very much on the lines of Paris, and at the rate they are building I should think that in a few years time it will become the wonder city of the world. Everything is very dear, excepting Argentine meat. A suit of clothes costs from £15 to £20. Living is reasonable. We have a very good hotel which runs us to just £1 a day for the two. If you know of anyone coming out you could not do better than send them to the Anglo Italiano Hotel, Tucuman 950.

The weather has been stiflingly hot, but yesterday we had a little rain which has made it cooler.

The Hanlon Bros. are here with us, and are now on their sixth week at the Casino and going very big.

No good act need be afraid to come out. The treatment is good and conditions A.1.

We may go to Africa and Australia from here; if not, will expect to be home again about August.

Tommy Mostol.

Last week, at the Islington Empire, Tommy Mostol concluded his London season with "The Golden West," which has been playing to excellent business around the L.T.V. tour, and commenced its provincial tour at the Hippodrome, Wolverhampton, on Monday. Although "The Golden West" is fully booked until January next, Tommy is well ahead with the succeeding show, which is to be an American burlesque show with music, and has already received a tour for it. By the way, we hear that Tommy has arranged for the appearance under his management of Roscoe ("Fatty") Arbuckle.

Alec. Regan.

Under date of March 3 last, we have just received further news from Alec. Regan, who tells us that at the time of writing he was appearing with the "Midnight Frolics" at the Palace Theatre, Melbourne. It was Alec's intention to return home in July, but he tells us that when his present contract expires next month the management desire to retain his services for another year, which will be his third year down under.

Miss Katie Kay.

Miss Katie Kay is a very versatile artist, and makes a decided success with any number she puts on. She made a terrific hit in pantomime with "Sure As You're Born." In Fred Karno's new revue, "Miss 1925," Miss Kay is winning new laurels all along the line with three hits from the "Wright" basket, including "San Francisco," "Toy Drum Major" and "I Don't Want To Get Married."

Golf Match With Brent Valley.

There are still vacancies in the team that the Vaudeville Golfing Society are taking down to Brent Valley to play the hospitable local club. The match is on Thursday next, the 23rd inst., and members willing to take a place in the side should communicate with Mr Secretary Hayward at once.

Monthly Bogey.

On the following Friday, the 24th inst, the usual monthly bogey competition will be held at Sudbury.

"Apple Sauce."

Produced at Eastbourne recently by the O'Gorman Productions, "Apple Sauce" has proved a winner, and is now booked solid for the remainder of the year. Next week the show will visit town at the Queen's, Poplar.

Sam Rayne.

The Merry Irishman, Sam Rayne, has been in fine form at the Metropolitan this week, where he is commencing a season in variety, following a six months' run in revue.

Leslie Crowther.

Until recently supporting George Mozart in production and his sketches, Leslie Crowther opened in A. de Courville's latest production, in which he plays varied parts called "Wonders," which is being played around the L.T.V. circuit.

Lily Moore.

In the unfortunate absence of her partner—through indisposition—Lily Moore at Hackney recently did exceedingly well with her clever studies, and must have been very gratified with the hearty reception accorded her.

Billy Danvers.

Playing last week at Preston, Billy Danvers, the chief comedy purveyor in "The Love Match," returns to town this week at Shepherd's Bush with this popular attraction, which is paying a return visit to the Stoll circuit.

"JAZZLAND"

At the East Ham Palace.

Mr. Joe Morrison arranged and produced this quick-fire revue in nine scenes at the East Ham Palace on Monday night, and it proved an instantaneous success. The musical side is its strongest point, and this is particularly emphasised in the last scene, "Jazzland," where, though Joe Morrison's Syncopated Orchestra occupied the background, they were prime favourites in some old and new tunes. Morrison as conductor and solo cornet player received a hearty welcome. The setting of this scene was extremely suitable for the gyrations of those clever dancers, Whitmore and Le Garde, who earlier on gave a striking exhibition of an Apache dance. Mr. Len Battle brought the scene to a close by "a few more steps." He is a polished comedian, and his smart business won him much applause. As he closed, so did he open the show as the Dude, in "They Call it Dancing, That's All," in which he is followed by Beaumont and Radmore in an exhibition skipping dance. Later Battle joins Miss Maisie Terriss in "It Had to be You," with some new movements. Miss Terriss, who has a striking presence and a well-modulated voice, was a favourite at once with "Listen-in, Virginia," and other successes were "All Alone" and "The One I Love." Miss Eleanor Smith won all hearts by her sympathetic rendering of her songs. Mr. Bryant, the harpist, accompanied her in her first contribution, "I Have a True and Noble Lover," which met with a hearty applause, while her other song, "Dance on, Pierrot," was delightfully rendered. Sandy Bowen raises much laughter by his dry humour and reminiscences of the old songs. Charlie Wood and his company provide the bulk of the comedy, and his innocently startled expression maintained throughout kept the audience in a continuous chuckle. The "Jazzland" idea is well interpreted, and the chorus and dancers, who are attractively costumed, give every support.

"TRICKS"

At Golder's Green Hippodrome

Revue by Dion Titheradge and Harold Simpson, with music by Helen Trix and Les Copeland. Presented for the first time in London at the Golder's Green Hippodrome on Monday, April 13.

There is a very good company in "Tricks," and when the book has been strengthened by one or two more sketches Miss Helen Trix and Mr. Paul Murray will have a revue that should be acceptable at a West End theatre. The comedies require a little more snap, especially in the climaxes. At the moment some amusing ideas have not been utilised as well as they might. One of the best items in the revue is "The Dook of Chicago," which gives an idea of America under a monarchal system. Mr. Bert Coote as the pork-packing duke was very funny, with Miss Helen Trix as the chewing Duchess, and Mr. Bobbie Howes as the viscount. Mr. Reginald Sharland was delightfully mannered as the imported butler from England arrived to teach the family the correct etiquette attached to titles. Another good sketch which gave Mr. Coote an opportunity for some capital fun was "Gooseberries in Piccadilly," a good title for an amusing, unconsequential little farce. "The Indicator" is brightly acted by Mr. Bobbie Howes and Miss Bibi Delabere.

It is good to have so much of the Trix Sisters in one evening. They make their best appearance, as might be expected, in their famous turn with Miss Helen Trix at the piano, but throughout the revue they appear well in many of the scenes. Miss Josephine Trix is the centre of an attractively arranged spectacle, "International Wedding Day," and she and Mr. Reginald Sharland have a charmingly simple and pleasing duet in "Vanity Fayre." Miss Helen Trix's song, "No one Dances Like My Man," is a well-rendered number in the cabaret scene which finishes off the first half of the programme. Her "Travelling" song is a clever piece of quick-fire vocalism.

Mr. Bobby Howes proves himself to be a first-rate revue comedian, and his acting and dancing are great assets in the show. He had a fine reception for his song, "A Policeman's Lot," and he and Miss Bibi Delabere made the most of the eccentric possibilities of another number entitled "We Don't Get Much Money." Other "tricks" are made by The Germaines, who give a couple of extraordinary acrobatic dances, and Miss Pat Malone, a good-looking young artist with a pleasant voice.

"Tricks" has been tastefully staged, and the ensembles and dances, arranged by Mr. George Shurley, show off the vivacious chorus to advantage.

"Shanghai."

Horatio Nicholl's new song fox-trot has proved the outstanding success of the Easter season at Blackpool, being an instantaneous hit in all the ballrooms and concert parties.

The Flemings.

After an absence of 18 months, The Flemings returned home a few days ago, and are playing this week at the Coliseum and other Stoll houses to follow.

"THERE YOU ARE, THEN"

At the Alexandra, Stoke Newington.

The second edition of Sydney Productions' revue was presented here on Monday. The Alabama Syncopated Orchestra continue to provide a considerable portion of the show, and their playing of "After the Storm" and "Shanghai" and other items was much enjoyed. Teddy Morris is the principal comedian, and in each of the eight scenes he has some new device to entrap laughter, the most excruciating perhaps being his drill sergeant in the parade of wooden soldiers, his juvenile cricket, and the rehearsal business. Lily Hartley, too, is sidesplitting in her farcical moments, and she is also an expert pianiste, vocalist, and conductor in connection with the Alabama Troupe. There is a wonderful Bacchanalian dance replete with quaint comedy by Rich Keith, and some powerfully rendered songs by Rex L'Estrange. Other artists worthy of mention are Doris Crawford, Queenie Ayres, and Tony Volpé. The Twelve Jazzaganza Girls are well trained, and four of them are good acrobatic dancers.

"TOUCH AND GO"

At the Theatre Royal, Stratford.

"Touch and Go" is not only a horse which is a real winner, but the revue which centres round the animal is equally a winner. From the principals to the dancers and chorus every member of the company is an accomplished performer, and the specialities are extremely good. Mr. Jack Darby is certainly a versatile comedian, and as the jockey "Lightnin'" he is a droll character throughout. His insinuating laugh was infectious, and his lines were well turned. He had a good tabs number in "Mr. Wood," in which the audience joined. Mr. Victor Thomas is also a front rank comedian, and his drolleries were unique. Whether as a villain bent on poisoning "Touch and Go," or with Miss Ida Taylor in child mimicry in "All Day Long," he was extremely clever. Mr. Will Parkin as a dame was good, and he had some attractive numbers. One of his best was "When Will the Sun Shine for Me," while others were "Sahara," a parody on "Men Forget," and "Love, Love, Love." Miss Ida Taylor sings and dances delightfully. She quickly became a favourite with "I've Got a Feeling for Ophelia," and she followed with a smart football song, supported by a team of footer girls. A musical treat was provided by the Palmyra Goss Trio, and the graceful contortions of the lady dancer merited and won unstinted applause. "Fun in a Café" presented by Hunter and Bob, created roars of laughter, and the same must be said of an "Orderly room" episode in which Jack Darby, George Hunter, and Victor Thomas were the chief funmakers. Mr. Bert. Robinson was another good singer, a tabs number "At the End of the Road," captivating the house. The revue is well staged, the singing is good, and the costumes tasteful. The show is under the management of Mr. George Gray.

"FATA MORGANA"

At Wimbledon Theatre.

As a Easter attraction Mr. Mulholland secured the successful play "Fata Morgana," with the entire London company, direct from the Vaudeville Theatre. The success of the production lies greatly in the acting of the principal characters, which is of a high order. Mr. Tom Douglas, the handsome youthful American actor, is exactly suited to the part of George, particularly praiseworthy being his by-play and silent actions in the second act. Miss Jeanne de Casalis as Mathilde is indeed the woman of the world, pleasure loving, yet fascinating. Mr. Gibb McLaughlin as her lawyer husband acted finely, in voice and manner the very thing. Miss Annie Esmond did well as George's mother, and Mr. Alfred Paumier was very good as his father. Miss Katherine Maynard caused amusement in the comedy part of Rosalie, and Mr. Roger Livesey secured laughter as the yokel Henry. The other parts were all in good hands. The play was presented by Mr. A. Greville Collins, and produced by Mr. Reginald Denham.

Malvina.

Last Wednesday week Malvina sailed by the S.S. Olympic for America to fulfil a ten-week engagement on the Keith Circuit, and is due back here in July to resume the Stoll tour. Malvina will open at the New Albee Theatre at Brooklyn. During her stay in America she will be staying with Sophie Tucker at her home in Hartford, Conn.

Over 1,500 children were entertained at the Croydon Empire, on Saturday last, by Mr. Charles Gulliver. An excellent programme included comic pictures and speech, and a display by Miss Gladys Harrison and her pupils. Mr. Gulliver's lucky bag, including a packet of "Gulliver's Empire Toffee," was given to each child on leaving. The orchestra and staff gave their services; and Mr. Eustace Jay, the courteous manager at the Croydon Empire, is to be congratulated on the excellence of the arrangements.

MUNICIPAL THEATRE MOVEMENT.

If the idea of the provision of the municipal theatre ever fructifies it will be in no small measure due to the Mansfield House Players, who, in fostering this principle, brought their first subscription season to a close at East Ham Town Hall, on Saturday night, April 4. So successful has the venture been that this ardent body of workers promises next year to embark upon an even more ambitious programme. Instead of four plays, as was given this season, the committee have been emboldened to promise six for next winter, including, perhaps, "St. Joan." It is further proposed to give two performances of each play, one on a Saturday as hitherto, and another on the following Wednesday or Thursday. Though the season has closed the promoters do not intend to allow their spirits to languish, for in order to maintain interest in the movement a series of talks on the theatre by prominent people are being arranged. In connection with the administrative side a new executive has been formed to further the progress of the movement. The artistic side has been left in the hands of the players, while the whole of the financial and business side has been handed over to the subscribers, working through their committee. The enthusiasm shown in support of the players on previous occasions was unabated on Saturday night, when two Russian plays, "Michael," by Tolstoi, and "The Proposal," by Tchekhov, and the comedy, "The Man Who Married a Dumb Wife," by Anatole France, were presented. A detailed notice would be necessary to do justice to the work of the players, and, therefore, where all acquitted themselves with infinite credit, a short account of the evening's entertainment must suffice. A pleasing innovation was the rendering of some delightful folk songs by Messrs. Ernest Connor, Harry Jupp, James Woodall, and Charles Beeston, which did away with the tedium of long waits between the plays. During the evening the Mayoress (Mrs. Papworth) presented a beautiful floral tribute to Miss Margaret Omar, who has so artistically produced the plays.

AMATEURS IN "THE PIRATES."

As is not seldom the case on first nights, the voice of the prompter made itself heard in Harlesden Memorial Hall, where the Baker Perkins A.O. Society gave "The Pirates of Penzance"—their third production. But if in respect of the Gilbertian "letter" the performance sometimes halted, the spirit was faithfully conveyed. Under good guidance these players had found the happy mean between under-playing and a too-pointed stressing of the note of parody; and that is what amateurs often fail to do. When it has been said that there was a not unusual tendency to slowness in the up-take between song and dialogue and between one speech and another, the shortcomings are almost done with. And these, no doubt, disappeared on subsequent evenings. On the musical side there was much to enjoy. The "Hail! Poetry" number was a piece of really good ensemble singing, and certainly not the least strong joints in the company's armour were the musical voices of the Major-General's artless daughters, the vigorous singing of the pirate crew, and the playing of an orchestra well up to its work.

Some of the principals, too, were capable of doing justice to their songs. Especially notable was Mr. Frank J. Rogers, whose sonorous baritone was used with telling effect in the Pirate King's numbers, and who, it should be added, assumed with success the appropriate air blended of bloodthirsty benevolence and amiable ferocity. Miss Margaret Winterflood's soprano voice has decided potentialities, but she found the bravura passages of Mabel's valse song rather beyond her present powers of "production." She was wise not to force the high notes, which, if small, were agreeably pure; but there was too often an "edge" on the middle tones that told of wrong placing. Nor can the Frederic, Mr. George E. Swaffield, be acquitted of the charge of throatiness. He could do much to free his voice and bring the tone forward by merely giving the vowel sounds their true value. Mr. W. Reeve Bennett, excellently made up as the Major-General, got his songs out in capital style, and would have done better still if he could have managed the patter verses with less perceptible pauses for breath-taking. The Ruth, Miss Maisie Bunce, though she hardly realised all the possiblites of the part, did very well. As for the Sergeant, Mr. Louis Goss, he was first-rate both in character and as a singer, and his songs, with choruses for the men in blue, were among the evening's best successes. Useful work came also from Miss May Hopkins (Edith), Miss Daisy Tillyard (Kate), Miss Betty Ogden (Isabel), and Mr. William H. Parsons (Samuel). To Mr. F. Kutchera, the musical director, goes a well-merited word of praise for his control of his forces on and off the stage, and another to Mr. Will Brooks for his skill as producer. Mr. J. B. Bunce's scenery admirably served its purpose. The four performances were in aid of the Baker Perkins' Employees' Benevolent Fund.

Kitty Rose has produced a new number entitled "I Went and Told Ma Ma," from the pen of Frank Perry, and has two others in study by the same author.

N.U.J. CONCERT AT DUNDEE.

A very successful concert on behalf of the National Union of Journalists' Widows and Orphans Fund was given in the King's Theatre, Dundee, on Sunday evening last. A number of leading local artists contributed vocal and instrumental solos; the Dundee Gaelic Choir sang six songs beautifully, and the Premier Military Band, conducted by Mr. J. D. M'Pherson, gave three selections—the popular overture to Suppé's "Poet and Peasant," "Reminiscences of Haydn" (a capital arrangement by Winterbottom), and Dan Godfrey's "Gems from Sullivan's Operas." Lord Provost High, at the close, thanked all concerned, making special mention of the Management of the King's Theatre.

BIRTHS, MARRIAGES & DEATHS.

BIRTH.

BURLEIGH.—On the 4th April, at Devon Nook, Duke's-avenue, London, W.4, Esme (née Gordon-Forbes), the wife of C. Basil Burleigh (manager for Barry Jackson), of a son.

NEXT WEEK'S CALLS.

MONDAY, APRIL 20, 1925.

The Editor relies upon the good faith of managers and others, and cannot accept responsibility with regard to any inaccuracies or changes which may be made in the calls.

BILL MATTER FOR MAY 11 NOW DUE.

PROVINCIAL CINEMATOGRAPH THEATRES, LTD., AND ALBANY WARD THEATRES, LTD.

SALISBURY PALACE (rehearsal, 1).—"Karnoisms."
WEYMOUTH JUBILEE HALL (rehearsal, 12).—"Anna Christie."
JERSEY OPERA HOUSE (rehearsal, 1).—The London Players present "Sweet Lavender."
JERSEY ALHAMBRA (rehearsal, 1).—Variety as booked.
ACTON GLOBE (rehearsal, 1).—Griff, Pauline and Diana.
TOTTENHAM PALACE (rehearsal, 12.30).—Graham and Watty, Leah Victoria.
WALSALL PICTURE HOUSE (rehearsal, 11).—James Hunter, Horace and Page.

BOSTOCK TOUR.

NORWICH HIPPODROME (rehearsal 2).—Clara Coverdale presents "Ten To One On."
NORWICH THEATRE ROYAL.—"Plus Fours."
PAISLEY THEATRE (rehearsal, 12).—Fred Collins presents "Say When."
PAISLEY RINK PALACE (rehearsal, 12).—The Jays, Horsburgh Bros., Kay and Karson.
IPSWICH HIPPODROME (rehearsal, 11.30).—The Septimus Productions present "Stepping Stones."
IPSWICH LYCEUM THEATRE.—"Down to the Sea in Ships."
HAMILTON HIPPODROME (rehearsal, 1).—Arthur Sleep presents "The Night Club."
BLANTYRE PICTURE HOUSE (rehearsal, 5.30).—Croft and Naughton.

BROADHEAD CIRCUIT.

MANCHESTER HULME HIPPODROME.—King and Benson present "Sign On" Revue.
MANCHESTER JUNCTION THEATRE.—Smith and Johnson, Pictures, George Crowther.
MANCHESTER METROPOLE THEATRE.—Six Bros. Luck present "Forbidden Fruit" Revue.
MANCHESTER OSBORNE THEATRE.—Thos. F. Convery presents "The Dole Increased" Revue.
MANCHESTER KING'S THEATRE.—The Broadhead Players present "The Dancing Girl."
MANCHESTER QUEEN'S PARK HIPPODROME.—The Broadhead Players present "Seven Days' Leave."
MANCHESTER EMPRESS THEATRE.—Picture entertainment.
ECCLES CROWN THEATRE.—The Broadhead Players present "A Woman of No Importance."
PRESTON ROYAL HIPPODROME.—Sir Alfred Butt and Messrs. Moreton and Heath present "Stop Flirting."
PRESTON PALACE THEATRE.—Picture entertainment.
SALFORD ROYAL HIPPODROME.—G. F. Newlove and Co. present "Cross Words" Revue.
ASHTON-UNDER-LYNE EMPIRE HIPPODROME.—Fred Le Cren presents "Models and Muddles" Revue.
ASHTON-UNDER-LYNE PAVILION THEATRE.—Allison and Dennis, Pictures, and company as booked.
LIVERPOOL PAVILION THEATRE.—The Broadhead Players present "The Lifeguardsman."
BURY HIPPODROME.—The Broadhead Players present "Her Love Against the World."
MORECAMBE WINTER GARDENS.—Picture entertainment.

KENNEDY'S THEATRES.

DUDLEY OPERA HOUSE (rehearsal, 12).—Mrs. Kimberley's revue, "House Hunting."
HULL PALACE (rehearsal, 1).—S. and S. Productions present "Khaki." Cast includes Edgar Driver.
WEST BROMWICH EMPIRE (rehearsal, 12.30).—Harry Firth's revue, "Oh, Dolly!"
WEST BROMWICH THEATRE ROYAL.—Frank Lindo's Co., "Rock of Ages."

LONDON SYNDICATE HALLS.
(See p. 19.)

LONDON THEATRES OF VARIETIES, LTD.
(See p. 12.)

MACNAGHTEN CIRCUIT.

WARRINGTON.—Henry Lees presents "White Heather."
BURNLEY.—Frank E. Franks presents "The Times."
SOUTHAMPTON.—Florrie Forde in "Here's to You."
CARLISLE.—Ray Bros. present "Happy."
BRADFORD.—L.C.T. Productions' "Wangles of 1925."
HUDDERSFIELD.—L. Lawrence presents "The Fake."
HALIFAX.—William De Lacy's "His Lucky Wife."
BLACKBURN.—P. M. Turner presents "The Globe Trot."
LEICESTER.—Company as booked. (Rehearsals at all halls at 12 o'clock.)

MOSS' EMPIRES, LTD.

LONDON HIPPODROME (rehearsal, 11).—Moss' Empires present Julian Wylie's production, "Better Days."
FINSBURY PARK EMPIRE (rehearsal, 1).—Tom Arnold presents "The Vanity Box." Cast includes Will Hay and Mona Vivian.
NEW CROSS EMPIRE (rehearsal, 1).—Fran-Klint, Frank Benson, Jack Hylton and his famous Band, Hilda Glyder, O'Gorman Bros., Harry Tate, Vera Rudd and Partner.
STRATFORD EMPIRE (rehearsal, 1).—Macdonald and Young present "Katinka." Cast includes Evelyn Drewe and W. S. Percy.
VICTORIA PALACE (rehearsal, 11.30).—Jack Hylton's Band, Ella Shields, "Our Palace Girls," Jerry and Co., Carr Lynn, Will Lacey, Ted Waite, Terry and York.
CARDIFF EMPIRE (rehearsal, 1).—Julian Wylie presents "Brighter London." Cast includes Jack Edge.
SWANSEA EMPIRE (rehearsal, 2).—Archie Pitt presents "A Week's Pleasure."
NEWPORT EMPIRE (rehearsal, 1).—Albert De Courville presents "Flirts and Skirts." Cast includes Syd Howard.
NOTTINGHAM EMPIRE (rehearsal, 1).—Francis Laidler presents "The Roundabout." Cast includes Gwladys Stanley and Tom D. Newell.
NOTTINGHAM THEATRE ROYAL (rehearsal, 12).—Nottingham Mechanics Operatic Society present "The Yeomen of the Guard."
GLASGOW ALHAMBRA (rehearsal, 11).—"The Blue Bird."
GLASGOW EMPIRE (rehearsal, 11).—Julian Wylie presents George Bass and Co. in "Mr. Tickle, M.P."
BIRMINGHAM EMPIRE (rehearsal, 12.30).—"Night-Lights." Cast includes Hedges Bros. and Jacobson, Fred Malcolm, Joe Young.
BIRMINGHAM GRAND (rehearsal, 1).—Helen Trix and Paul Murray present "Tricks." Cast includes the Trix Sisters, Reginald Sharland, Bobby Howes, Bert Coote.
LIVERPOOL EMPIRE (rehearsal, 1).—Charles B. Cochran presents "On with the Dance." Cast includes Alice Delysia.
LEEDS EMPIRE (rehearsal, 1).—Wheeler and Mason present "Gadgets."
SHEFFIELD EMPIRE (rehearsal, 1).—Texo, George Lee, Princess Wahletka, Lily Morris, Dolly Elsworthy, Sammy Shields, Nixon Grey.
BRADFORD ALHAMBRA (rehearsal, 12.15).—Fred Karno presents "Miss 1925." Cast includes Harry Herbert and Doris Ashton.
EDINBURGH EMPIRE (rehearsal, 12).—The Playgoers' Syndicate present "Scotch and Polly." Cast includes Tommy Lorne and Betty Green.
NEWCASTLE EMPIRE (rehearsal, 1).—Harry Norris presents "Larks." Cast includes G. S. Melvin, Maudie Francis, and Jack Boot.
SOUTHSEA KING'S THEATRE (rehearsal, 1.30).—"The Under Dog," Coram.
SUNDERLAND EMPIRE (rehearsal, 1).—"Pranks." Cast to include Rex London and Winnie Goodwin.
SOUTH SHIELDS EMPIRE (rehearsal, 1).—"The Dairymaids." Cast to include Barry Lupino.
WEST HARTLEPOOL EMPIRE (rehearsal, 12).—"The Balkan Princess."
GATESHEAD EMPIRE (rehearsal, 1).—"Good Old Sergeant."
PRESTON EMPIRE (rehearsal, 11).—Phyllis Neilson-Terry in "Bella Donna."
SALFORD PALACE THEATRE (rehearsal, 1).—Tom Arnold presents "The Melody Box."
HANLEY GRAND THEATRE (rehearsal, 1.30).—"On the Dole."
MANCHESTER PALACE THEATRE (rehearsal, 11).—Charles Gulliver presents Albert De Courville's production, "The Whirl of the World." Cast includes Charles Austin and Nervo and Knox.

NORTHERN THEATRES CO., LTD.

BLACKBURN THEATRE ROYAL.—"The Rising Generation."
HALIFAX THEATRE ROYAL.—"Tiger Cats."
ROCHDALE THEATRE ROYAL.—"The Coastguard's Daughter."
BURY THEATRE ROYAL.—Bury Amateur Society.
DEWSBURY THEATRE ROYAL.—"Temptation."
HUDDERSFIELD HIPPODROME.—Bostock's Royal Italian Circus.
HALIFAX GRAND THEATRE.—"Stunts of 1925."
HUDDERSFIELD PICTURE HOUSE.—Pictures.
ROCHDALE PALACE THEATRE.—Pictures.
ADD MISCELLANEOUS CALLS.
KINGSTON EMPIRE (rehearsal, 12.45).—Mr. Alfred Ray presents "Volumes."
ALDERSHOT HIPPODROME (rehearsal, 1).—Mr. Lew Lake presents "Whispers."
WALHAM GREEN GRANVILLE (rehearsal, 12).—"Grumbles of 1925" Revue.
PENGE EMPIRE (rehearsal, 12).—"The Beauty Prize."
AYR PAVILION THEATRE (rehearsal, 1).—"On the Panel."

STOLL TOUR.
(See p. 19.)

VARIETY THEATRES CONTROLLING CO., LTD.

BOSCOMBE HIPPODROME (rehearsal, 1.30).—"Our Dad."
SOUTHAMPTON HIPPODROME (rehearsal, 12.30).—"The Golden West."
BRIGHTON HIPPODROME (rehearsal, 12).—"Hollywood Follies."
PORTSMOUTH HIPPODROME (rehearsal, 12).—"P's and Q's."
BIRMINGHAM HIPPODROME (rehearsal, 12).—"Casey's Court."
SOUTHEND HIPPODROME (rehearsal, 12).—"Sixes and Sevens."
LIVERPOOL HIPPODROME (rehearsal, 12).—"Pages."
WOLVERHAMPTON HIPPODROME (rehearsal, 12).—"The Loom."
LEEDS HIPPODROME (rehearsal, 12).—"The Pepper Box."
SHEFFIELD HIPPODROME (rehearsal, 12).—"Ideas."
NEWCASTLE HIPPODROME (rehearsal, 12).—"Cabaret Calling."
PARIS ALHAMBRA.—Period commencing April 17, 1925:—Flying Julians, Leon Rogee, Les Anges, Garcia, M. Simon Gerard, Gamsakourdia and Demidoff, Rigols, Dalbret, Marisa Antonetti, Leonidoff, Baron Leeds, Cornalla & Eddie, The Maxdens.

MISCELLANEOUS.

EDINBURGH THEATRE ROYAL (rehearsal, 12).—"Love and Kisses" Revue.
GLASGOW PAVILION.—T. Elder Hearn presents "Scandals of 1925."
EDMONTON EMPIRE (rehearsal, 12).—"Ernie Mayne in "A Working Girl."
CAMDEN TOWN BEDFORD.—"Crash."
MIDDLESBROUGH EMPIRE (rehearsal, 12).—"Winstan Gordon's Star Varieties"; Talbot O'Farrell, David Poole, Terry and Yorke, Billy Riley, The Two Stavanys, The Franklin Sisters, Harry Davis.
ST. ALBANS GRAND PALACE (rehearsal, 12).—Harry East to present "Novelty" Concert Party Co.
POPLAR QUEEN'S (rehearsal, 4).—"Apple Sauce" Revue, with Kirkby and Hudson.
ASTON HIPPODROME (rehearsal, 12).—"What'll I Do?"
COVENTRY HIPPODROME (rehearsal, 1).—"Our Liz."
BATH PALACE.—"Chocolate Drops."
GT. YARMOUTH HIPPODROME.—"Touch and Go."
KEIGHLEY HIPPODROME (rehearsal, 12).—"Follow the Money" revue, featuring Gilbert Payne.
"LONDON," SHOREDITCH.—Dunio and Gegna, Con Ingham and Co., Delvaines Marionettes, Dan Leno, jun., Bennett and Kelso, Mareski, Betty and Billy Burne, Basil King, Spyoll and McVitie, 2 Coronas, Pringle and Alma.
EXETER HIPPODROME.—Tom Payne and Vera Hilliard, Clay Keyes, Mona Grey, Medatsu Troupe, Olga Zita, Nan Saunders.
BLOOMSBURY CINEMA.—Miss Mary Leighton.
ST. JAMES'S CINEMA.—J. P. Ling.
NORTHAMPTON NEW (rehearsal, 12).—"Events."
NORTHAMPTON OPERA HOUSE (rehearsal, 12).—"Shavings."
ST. HELENS HIPPODROME (rehearsal, 12).—Harry Kenyon presents Nicol and Martin, Leslie Strange, Melville and Gordon, Dudley Dale, Launcelot Quinn, Sisters Houston, Massona and Boy Ronald.

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SONGS AND SINGERS.

B. Feldman and Co.

Our concert party announcement appears on the "Feldmanism" page in this issue, and should be of great interest to all preparing for the coming summer season. We may modestly claim to have succeeded in totally eclipsing all past efforts with our wonderful new batch. The fact that the famous Savoy Orpheans are making a special feature of "Oriental Moon" (the new song fox-trot) in Julian Wylie's "Better Days" revue at the London Hippodrome, and have also recently broadcast and recorded most of the other great hits named in our advert., should be sufficient recommendation to our C.P. friends.

"Here's to You," Florrie Forde's latest revue, visited the Edmonton Empire last week, and proved an enormous success. Miss Forde scores with "I'd Like a Basin Full of That," and combines in that famous comedy duet, "Sergeant Percy," with Aleta Turner. Miss Turner gives a highly artistic rendering of "After the Storm."

Deci St. Clair continues to score a very big hit with "I'm Happy and Go Lucky in My Old Kentucky Home" and "Say It with a Ukulele," which she features in Ray Bros.' "Side Show" revue. Miss St. Clair and Harry Arthurs combine in the popular duet, "My Lady of Quality."

"I Know That Someone Loves Me," our beautiful new winner, has been taken up by Jane Ayr, a clever member of "Cabaret Calling" Co. Miss Ayr scored an enormous success at the Hippodrome, Liverpool, last week, and is going great guns at the Leeds Hippodrome this week.

Three Feldman winners are being specially featured in the successful revue, "Rack and Ruin." "After the Storm" is worked with big success by Gilbert Haley; Gertie Mayne scores with "From One Till Two," and Evelyn Major works "Put Away a Little Ray of Sunshine" with excellent results. These popular artists were accorded hearty receptions at the Granville, Walham Green, last week.

Maud Hughes, the popular vocalist, made a big hit at the London, Shoreditch, last week, with her latest Feldman ballad, "All My Dreams Are of You."

Joe Peterman's new revue, "The Mustard Pot," is rich in Feldman winners. "Let It Rain" is the big hit featured by charming Gladys Carleton, and Joe Peterman's Jazz Band scores with "After the Storm," "Jealous," and "California, Here I Come." "In the Land of Tummijolibad" is also proving a great feature number for "The Mustard Pot."

Alfredo and his enormously popular Band put over a bright and inspiring rendering of "I'm Goin' South" at Hackney Empire last week.

"Hugo," "Fun on the Farm," "In the Land of Tummijolibad," and "He's the Kind of a Man That You Like" are all big features of Dick Ray's "Souvenirs of 1925," which was the big attraction at the Bedford Palace last week.

Lawrence Wright Music Co.

New Publications (2/-): "Carolina Moon," "You Know Me, Al," "My Home," "Shadows on the Sands," "Good Gravy," "Star of Love," "Cross Words," "Normandy Chimes," "Ivoryland."

Judging by the phenomenal success the Lawrence Wright Music Company's numbers have achieved in Blackpool this Easter the firm are in for a record year. There is an exceptionally long list of big winners from the Wright house, and Horatio Nicholls' new song fox-trot, "Shanghai," is already earmarked by the Northeners as the outstanding success of the season. It was the favourite number with the crowds of dancers who revelled in the haunting fox-trot lilt at the Winter Gardens, played by Harry Wood and his orchestra; at the Tower, by Arthur Davies and his orchestra; and at the Palace by Frank Jepson's orchestra, under the direction of Will Hurst.

"Shanghai" (beautifully dressed in special costumes) was a sensation at the Central Pier in Tom Howell's "Opieros," and at the North Pier featured by Harry Joyce's "Pan" Co. "When the Gold Turns to Grey" is a ballad we shall hear a lot more during the next few weeks, and "Oh How I Love My Darling" is another sure fire hit.

A number in great demand during the Blackpool Easter season was "Maggie McGhee," a beautiful waltz chorus number, this proving an instantaneous hit.

A letter from Kirkby and Hudson speaks very cheerfully of the success of their new production, "Apple Sauce." Newspaper criticisms of this show are lavish in their praise of every member of the company and their rendition of the "Wright" songs, which include such well-known successes as "Shanghai," "San Francisco," "Waikiki," "I'll Take Her Back," "Oh, How I Love My Darling," "They Love It," "The Best Looking Girls," "Mandalay," and "Havana." Truly a wonderful array of "Wright" songs sung by the right people in the right show.

Miss Peggy Holmes, who is at the Palace, St. Albans, this week, scores a big success with two numbers from the "Wright" catalogue—"Dream Daddy" and "Daddy's Dream Time Lullaby." She is a delightful little artist, whose reception for these numbers is really terrific, their being no doubt that she is fast forging to the front in her profession.

The Buffalo Orchestra, under the direction of Shankman and Quitt at the popular Palais de Danse, Birmingham, make a special feature of Lawrence Wright publications, including the big fox-trot number, "Shanghai," also "Oh, How I Love My Darling," "Sahara," "The End of the Road," "I'll Take Her Back," "Too Tired," and so forth. Each one of these numbers receives unstinted applause from the crowded ballroom nightly.

Jack Sheridan, with Jimmy Jewels' revue, "Explosions," makes a very big success with "Oh, How I Love My Darling" as a duet with Miss Mona Marsh. Jack Sheridan is also using "Greenwich Witch," as a big dance number.

Doris and Billy Harley, with "Wake Up" Co., make a decided impression with a selection of Lawrence Wright numbers, particularly "Listen In Virginia." Two delightful artists, and a delightful little act.

A wonderful presentation of Horatio Nicholls' famous fox-trot, "Shanghai," is given by John Birmingham and his famous band at the Coliseum this week. Mr. Birmingham makes a special dressed feature of this number, which is received with delight by an enthusiastic audience. Other numbers played by this excellent combination are "Sure As You're Born," "Oh, How I Love My Darling."

It was really a Lawrence Wright Southend Easter, all of the firm's successes being in evidence at every place of entertainment. Captain Moorhouse's huge ballroom at the Kursaal was packed for the three sessions on Easter Monday, the attraction being a "Shanghai" fox-trot competition, for which no fewer than 50 couples competed. The competition was judged by Madame Ash, and Miss Beatrice Baga's Bright Spot Orchestra played a complete Lawrence Wright programme.

Adam Seebold's Orchestra on the Pier featured "Sahara," "Shanghai," and "Oh, How I Love My Darling." George Royle's Fol de Rols at the Happy Valley feature many Lawrence Wright successes, including "Bouquet." The Twelfth Royal Lancers Band played "Sahara," also several of the "Savoy Medleys."

MacDull and Jermyn, writing from Edinburgh, tell us of the terrific success they are having with our new number, "The End of the Road." They make it a feature number, and Miss Jermyn uses violin obligato to same. They are also putting into active rehearsal another one of our famous ballads, "I Shall Love You More Than Ever."

A letter from Victor Durand, Musical Director with "Muddles" Co., states that "Eat More Fruit," which is being featured by Fred Roma and Douglas Dance, is without a doubt one of the biggest numbers ever used, being a riot at every performance.

We have received a letter from Albert Lyon and Ivy Westaby, when states that "Tennessee" is a big success for them at the King's, Sunderland.

Eddie Reed, writing from Dunfermline, says that "What a Life" is about the biggest success he has ever had in his life.

Leslie Rome, with Jackson Owen's Episodes at the Coliseum, Cheltenham, this week, reports a terrific success with "Oh, How I Love My Darling" and "Eat More Fruit."

Miss Renee Olliver, with the "Frolics," makes very big hits with numbers from the "Wright" catalogue, including "Dream Daddy," "Sahara," "Just a Dream of You, Dear." Other numbers in the show are "Get Upon a Puff Puff," "Girl Shy," etc.

Nat. Gould and Val Gordon state in a letter from Johannesburg that they have introduced "Eat More Fruit" into their act, and that it has proved an enormous success around the circuit. Another number which has also proved a terrific hit is "Oh, How I Love My Darling."

Miss Rosie Gaston, the character and light comedy comedienne, tells us that "I'll Take Him Back" was an enormous success last week for her at Gravesend. Miss Gaston states that the audience joined in the chorus with her most enthusiastically.

Worton David, Ltd.

Many excellent reports are to hand this week re the success of the firm's numbers. Mr. Frank Lupin, Musical Director, writes to say that Miss Ida Lyndon is making a big hit with "Mary" and "The Plain Jane of the Family," in "Peg Tops" Revue.

At the London Shoreditch, Morris and Vane introduced a new concerted item, "The Old Top Hat that Father wore," whilst Jerez and Ford scored a success with the popular Fox Trot ballad, "Why Did You Call Me Wonderful One?" In Vernon Swift's new show "Alive in 1925," George Betton has put in "I Can't Help Loving that Girl" with huge success, and also "The Old Top Hat That Father Wore," which goes very big. The Childs Brothers are also creating a furore with "I Can't Help Loving That Girl" in the Revue "Pages." This number will be featured by many Concert Parties and all those who have not yet received this winner are invited to write for same.

"Cross Words" (I Love You) the popular Song Fox Trot founded on the present cross-word puzzle craze is a hit as featured in "Loose Leaves" Revue. Miss Maisie Draper also makes a sure-fire success of the number in "Sixes and Sevens" Revue, whilst Ken Warry in "Me and My Gal" Revue informs us that the number is a very big winner with him. Miss Dorree Reene at the Empire, Southampton, introduced two of the firm's numbers, viz: "I like a Doughnut" (with Jam in the Middle) and "The Old Top Hat That Father Wore," being accorded hearty applause for her rendering of these two songs. "You Never Know" Revue, at the Royal, Stratford, put on "The Old Top Hat That Father Wore" and "Sleepy Zuydet Zee."

Wal Lesby informs us that all the firm's comedy numbers are going well with him, and he is continuing to feature same at all his engagements. Jack Williams, in "Daubs and Dimples" Revue has introduced the popular Concert Ballad "The Wonder of Your Eyes," and reports it is the best ballad he has had for a long time. Will Hurst and his Palace Syncopators at the Palace, Blackpool, continue to feature all the firm's latest hits, and report that "I Can't Help Loving That Girl" is a big hit with the Dance Patrons.

Archie Alexander and his Columbia Band are playing many of the firm's numbers nightly to big crowds at the Wimbledon Palais de Danse, "Why Did You Call Me Wonderful One?" and "Cross Words" and also "The Old Top Hat That Father Wore" are the most popular. Mr. Alexander reports. Bond Rowell is introducing the firm's new novelty number, "Mary O'Brien" (The Irish Hawaiian) shortly. Mr. Rowell is also still featuring "I Can't Help Loving That Girl" and "The Old Top Hat That Father Wore," which numbers he puts over in his own inimitable manner. "Rack and Ruin" Revue make a special feature of "The Old Top Hat That Father Wore" and "The Plain Jane of the Family," the latter number being rendered excellently by Miss Major.

Miss Madge Allan has the hit of Harry Russell's show "Laughs and Ladies" in "Mary O'Brien" (The Irish Hawaiian). "I Can't Help Loving That Girl" is also introduced into the show with great success. At the Argyle Theatre, Birkenhead, Mr. Victor Gould is scoring with several of the firm's numbers, including "Sorry! Oh! It's Quaite All Right" "Forgive and Forget" and "I Can't Help Loving That Girl," and Miss May Stevens is doing big with "He Played the Wedding March." The Two Bobs at the Kilburn Empire this week continue their success with "I Can't Help Loving That Girl" and "Oh Auntie."

Keith Prowse.

"Alabamy Bound" is firmly establishing itself in public favour. It is undoubtedly the "Hit" of Layton and Johnstone's act at the Alambra, and is being sung and broadcast nightly by the Savoy Orpheans and Havana Bands.

The outstanding success in "Just Fancy" Revue are "Rock-a-Bye My Baby" and "Glad" (duet).

In "Jog Trot" Revue Larry and Leslie are scoring with "Oh! Eva" whilst "That's the Tune" is used as the main theme, and recurs in practically every scene.

Ouida Graves, soprano with "Twinks" Concert Party, writes: "I am working 'Just for a While' with enormous success. It is my biggest number."

Stanley Dale, light comedian, is highly successful with "She's such a Nice Girl" and reports "Down on the Farm" is still having a 'harvest' as featured by Billy Dalton and himself.

Ethel Bull, the well-known soprano, gives a superb rendering of "Dear Little Garden I Love," this week at Islington.

Bert Johnstone, producer of Scotch Follies Concert Party, finds "Way Down West in Kansas", a great comedy concerted number. Maud Harrington, the soprano with the party, has also introduced Emmett Adams' new song "Dear One" with conspicuous success.

At Kilburn this week The Astra Two make "Rock-a-Bye My Baby" their main offering, the applause handed out to them for this number proving the wisdom of their choice.

Jess Parker, the popular baritone with The Seven Extremes at the Alambra, Stourbridge, continues successfully to exploit "Bells of the Sea."

Ida Sargeant, the Radio Entertainer has added "Peter Pan" to her already extensive repertoire of 'K.P.' numbers, and will broadcast this number from all stations during the next few weeks.

Ivy Gordon, versatile comedienne, writes from the Royal, Saltbridge: "I am still making a big success with "Oh! Eva" and "Why Did I Kiss That Girl?"

Len A. Sharp, Producer of Peterborough's Premier Concert Party, "The Beaver Entertainers" reports: "Rock-a-Bye My Baby" going great, also "Oh! Eva." Our baritone has sung "Bells of the Sea" more times than any other number he has ever had.

The Newcastle Radio Station can boast of a concert party of their own, under the direction of Major March, and are enthusiastic about numbers from this House. "Alabamy Bound" is a special favourite, and will be broadcast on Saturday.

Reg Lever, light comedian at present with Will Hatton's "Nap" Co., says: "Your two numbers, 'She's Such a Nice Girl' and 'Albamy Bound' are both absolute 'Winners,' and shall be working them during my resident season at Colwyn Bay."

Other successes include "Just Like a Beautiful Story," "She Loves Me," "Patsy," "Any Way the Wind Blows," "In The Evening," "Half a Moon," "Lovers' Lane," "Cheerio," and "Hoodoo Man."

Artistes are invited to send 1/6 (and professional card) for a selection of our numbers.

(Continued on page 19.)

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TO GUARANTEE 40 WEEKS PER ANNUM
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FROM THE PROVINCES.

(Continued from page 9.)

At the Theatre Royal, DEWSBURY, the Alfred Denville Stock Co. opened their season on Saturday last, their first play being Walter Howard's romance, "The Midnight Wedding." The company is a capable one, and includes Miss Lillian Fenn and Wilfrid Lawson, two established Dewsbury favourites; Edward and Blanche Leray, Harrington Reynolds, Leonard Tremayne, Walter Dibb, George Millam, Stella Dauncey, and H. G. Brandon. At the Empire there is a capital vaudeville programme. Tom Collins and Co. in a really funny sketch, "Buying a Pub," tops the bill; the Otsu Trio of Japanese artists give a most pleasing turn; V. M. Gaston, on the xylophones, is very popular; Billy Matchett is an eccentric comedian of merit; some good singing and dancing is submitted by Howard and Wyndham, and are deservedly applauded; the Ladringers perform many original athletic feats; and Nancy Oldfield possesses a fine soprano voice which she uses to advantage.

At the Royal Hippodrome, DOVER, Donald Kier is presenting the musical burlesque, "Up the River." The cast includes Reg Marcus, comedian; Peggy Mackintosh, who supports with chorus specialities; Donald Keir, who works with Marcus as well as bagpipe contributions; Mabel Kempton, in vocalism; also Ralph Lowe, Fred Kidson, and Ronald Taylor. Scotch and simultaneous dancing is contributed to by the Four Real Mackays, assisted by the Six Maxim Girls and the River Girls, and specialities by the Medley Four and the Harmony Sextette. At the King's Hall (Pictures), Tallio, in "Painting without Paint."

At the Theatre Royal, DARWEN, Fred Payne, in conjunction with Macdonald and Young, presents "The Maid of the Mountains."

At the DEVONPORT Hippodrome is Sidney Burns's musical burlesque, "Crash," a smart all-round show. The principals are Billy Bernhart, George Glover, Dene Williams, Harry Jerry, Bay Russell, Dorothy Venton, Marie Claire, and Ivy Proudfoot. A feature of the show is a realistic aeroplane smash.

At the Crown, ECCLES, the Broadhead Players present "Seven Days' Leave," by Walter Howard. Harry J. Clifford gives an excellent interpretation of Captain Terence Fielding, the Rev. John Middleton is well played by Cecil Barkswood, as Stephen Darrel Mr. [illegible] is very good, and Paul Lamonde and Constance Morel cleverly. Courtney aced as Private Lord Arthur Pendennis, Gertrude Bonsor is very amusing as Mrs. Susan Keys (a cook), Dorothy Love is excellent as the vicar's daughter, and Miss Winifred Wayne does admirably as Lady Mary Heather.

Francis Weymouth is presenting his spectacular musical comedy, "Flickers and Flashes" (second edition), at the Theatre Royal, HEBBURN. There is a strong cast and an excellent chorus.

The Royal Hall, HARROGATE, opens for the season this week. Talbot O'Farrell, the Irish tenor, is the first star, and Will Kings follows next week. At the Grand Opera House the attraction is Messrs. Wheeler and Mason's Co. in the revue "Gadgets," including Albert Bruno.

At the Palace, HUDDERSFIELD, A. E. Smith presents "The Real Stuff," and the revue is cleverly presented by talented artists. Miss Chick Hyam, a dainty soubrette with a charming personality is much admired. George Hyam is a popular comedian, and his songs and patter keep the house in hilarious mood. Edward Barrie's bass songs are well rendered. Harry Wray's dances are smartly given. Ladd West's business is enjoyed. Ethel Collier, made impersonator; Dorothy Wood, violinist; Dorothy Jefferson, vocalist; and the Four Clips contribute successfully. The holiday attraction here is "Scotch Broth," featuring Macdonald and Payne.

At the Opera House, KIDDERMINSTER, Billy Wooley, Kidderminster's favourite comedian, pays a visit with his musical comedy, "Hello! Chuckles." The show is well staged and dressed, and full of fun from the rise to the fall of the curtain. Billy Wooley, who plays the part of Chuckles, keeps the house in continuous laughter. W. Gordon Smith is well fitted for his part; Chris. Salisbury also does well, and Cecelia Wallis, Sadie Le Clair, and Dorothy May, together with a good chorus, all work hard to make the show an enjoyable one.

Alf. Leonard presents "Hello, Uncle!" at the KEIGHLEY Hippodrome. The company is a strong one and includes Alf. Leonard, Tom Reno, Hayden Scott, and Miss Josey Leyton. There is a full chorus, and many effective dancing scenes are performed by the Knickerbocker Girls.

The holiday attraction at the LEICESTER Royal Opera House is the successful musical comedy, "Stop Flirting," presented by Alfred Butt and toured under the direction of F. Leslie Moreton and Guyton Heath. It is meeting with splendid appreciation. The cast includes Mabel Harley, Geoffrey Saville, Phyllis Bourke, Helen Coney, Patrick Walcott, Lionel Yeoman, Frank Lyddington, etc. The augmented orchestra is under the direction of Henry Meyer. A special attraction is presented to the Theatre Royal patrons by the St. James' Productions, Ltd. (by arrangement with Gilbert Miller and Winthrop Ames), of "The Green Goddess," which is creating a good impression. An excellent revue is being presented at the Palace by Harry Slingsby, called "Zip!" in 12 scenes. Billy Caryll and Hilda Mundy are a big success; while Sterndale, Wallace Orton's Yama Quintette, Phyllis Pleydell, Dora Dolaro, Charles Weaver, Jack Skelbo, and the 16 Zip Girls all work well. At the Pavilion Leonard Morris presents "Tons of Fun." The company includes Harold Heath, Leonard Morris, George Daper, Stanley Groves, Connie Crighton, Daisy Crossley, Lil Finney, La Garola, etc. The Bioscope is screening "The Telephone Girl."

At the Opera House, MIDDLESBROUGH, a large holiday crowd gave a splendid reception to the revue, "London Calling." A strong cast includes Cicely Eldon, Lillie Soutter, Nora Dwyer, Jerry Verno, Charles Desmond, and Leslie Lester, with some excellent singing by a full chorus. At the Theatre Royal the Millane Stock Company are presenting the popular domestic drama, "Her Atonement." At the Empire Ernie Lotinga's capital musical burlesque is being performed. Prominent in the cast are Arthur White, Jack Daglish, and Daisy Bendley. Smart dancing and clever specialities are given by the "Merry Macs" troupe. Some delightful singing is provided at the Hippodrome by Jean Calder (soprano) and Lawson Williams (tenor) in excerpts from famous operas. Pauline Frederick in a new film, "Three Women," completes the programme.

At the Hippodrome, MARGATE, Mr. J. Bannister Howard's Co. commence their tour with "The Vortex," Miss Kate Cutler playing the lead. There have been large holiday audiences patronising Mr. Noel Coward's sensational play.

At the Theatre Royal, NORTH SHIELDS, Mr. Arthur Sleep's Co., with "The Night Club," is drawing large audiences.

"Volumes," Ray Bros'. latest revue, is the attractive fare at the New, NORTHAMPTON. Written and constructed by George Moncton and Reg. Westaby, it is sparkling. Arthur Forbes and May Yorke are the leading fun-makers, and the remaining members of the capable cast are William Thomson, Harry Tenney, Winifred Silver, Viva Claire, Joy Lamont, Jack Handson, Edward Milton, the Iris Girls, and the well-trained chorus. The Carl Rosa Opera Co. at the Opera House have made a happy selection from their repertoire, and "The Tales of Hoffmann," "Il Trovatore," "Faust," "Maritana," "Cavalleria Rusticana," "I Pagliacci," "Madam Butterfly," and "The Bohemian Girl" are presented in an excellent manner. The cast includes Manuel Hemingway, Elsbeth Wakefield, Ethel Austen, Hughes Macklin, Booth Hitchen, Ethel Earl, Eni James, Sara Williams, Frank Clark, Jack Wright, Winifred Brady, Furness Williams, Bernard Ross, Frank Holland, John McDonald, and Sidney Clifford. The conductors are Hubert Bath and Walter Meyrowitz.

"The Fake" proved a good holiday attraction at the Theatre Royal, NORWICH, and L. Lawrence's company brought out all the best in this powerful play. J. W. Dunscomb's Pillick is an excellent study. Herbert Humber, Leonard Laurence, Harrison Ainsworth, Miss Gwynne Griffith, and Miss Amy McNeil all do good work. At the Hippodrome, Percy Johnson, Harry Rickard, Percy Lawler, Fred Hawes, Doris June, Bertha May, Peggy Andrews, and Camille Gillard keep the ball of fun and music going in "Stepping Stones"; and George Formby, jun., is also in the bill. The Shanghai Trio, Kennedy and Coppin, and Will Gardiner are at the Regent.

At the Palace, NEATH, Dolly and Inez St. Vincent introduce with great success their dancing specialities. Alec Mander is a clever conjuror and comedian. Pictures complete the bill. At the Gnoll Hall, the Adams Duo, trick and comedy cyclists, and Nell and Brady Shaw in a versatile vaudeville entertainment, give an excellent account of themselves.

At the Theatre Royal, PORTSMOUTH, is "Plus Fours," a comedy brimful of laughter. At the King's Archie Pitt's revue, "A Week's Pleasure," is the holiday attraction. The cast includes Tommy Fields and Pat Aza, Harry Daniels, Edith Fields, Joe Bond, Betty Fields, Walter Anner, the Twelve Busbys, and the Twelve Tower Girls. At the Hippodrome is Ernie Lotinga in "Khaki," supported by Adolph Luck, Kathleen Barbor, and London company. At the Coliseum is Harry Korris in the revue "Don't Worry," and the cast includes Connie Baker, Bert Symes, Peter Geeson, Cyril Wakefield, and London chorus, whilst variety by Cara Magda and the Auklands complete.

A variety programme replaces revue at the PRESTON Empire. Talbot O'Farrell tops the bill, and in the sketch, "The Irish Wedding," he does some fine work. In a sketch, "The Magistrate," Robb Wilton's exaggerations are cleverly conceived. Nixon Grey impersonates some old stage favourites. Graceful dances are given by Keith and Joan Dingley, while Finlay Dunn was excellent in his musical impressions, stories, and lively patter. A clever gymnastic turn is executed by the Two Le Bergs. Raie and Rosie Walters are talented vocalists. "Crosswords" is the attraction at the Hippodrome, and it has attracted large holiday crowds. It is a rollicking comedy, full of spicy humour and original situations. Horace Jones has capital material for his broad humour. Dulcie Chase ably seconds his efforts, and they are both strongly supported by Tiny Teddy Coy, Dorothy Vernon, the New Love Trio, and a fine combination of dancing girls and a beauty chorus. The production is well above the ordinary.

Mr. Alfred Denville's Stock Co. entered upon a long season at the Theatre Royal, ROCHDALE, on Monday, when "Ben-my-Chree" was produced to appreciative audiences. At the Royal Hippodrome Mr. P. M. Turner is presenting the revue, "The Globe Trot," with Nor Kiddie as the principal comedian. The varieties at the Empire Hall are being presented by the original White Kiltie Lasses in song, dance, and music.

The great London success, "The Farmer's Wife," is being presented at the County Theatre, READING, this week, by Messrs. Clifton Alderson and W. Payne Seddon (by arrangement with the Birmingham Repertory Theatre). An added interest is given by the personal visit of Mr. Clifton Alderson, who appears as Churdles, a part in which this capable actor is seen at his best. The Easter attraction at the Palace Theatre is provided by Lew Lake's Co. in the up-to-date version of "Come On, Steve," entitled "Don't Go Away," in which Eddie Emerson appears. The cast also includes Rosalind Chard, Arthur Kingsley, Hugh E. Robinson, Jock Cochrane, Billie Norman, Teddy Boulter, Gordon James, the 12 Estella Girls, and the Georgian Singers. £125 was realised for the Royal Berkshire Hospital by the recent performances of "Tom Jones" by the Berks. Operatic Club at the County Theatre.

"Extremes" is the musical comedy show at the Alhambra Theatre, STOURBRIDGE. Crowded houses are laughing at Frank Grant, Paul Pellet, Jess Parker, Albert Dean, Rita de Lara, Mamie Kilner, Fred Elsworth, Wee Cissie Macrae, and the Six Romps.

At the SALFORD Palace Albert Butt presents London's big musical comedy success, "Stop Flirting." The cast includes Clifford Cobie, Ida Walton, Arthur J. Mayne and speciality dancers, Gerald Seymour, Joan Bryant, also a full chorus and an augmented orchestra under the direction of Clifford Phillips. At the Royal Hippodrome Fred Le Cren presents a musical farcical revue, "Models and Muddles." The cast includes Adah Le Cren, Harry Le Cren, William Miller, Fred Oxo, C. Gilmore, Joe Poynton, Kitty Gannon, Mark Coney, Dolly Pritchard, and James Radcliffe.

At the Theatre Royal SMETHWICK, is "Hazards," a sporting revue, the cast including Cyril Dunn (the clever jester), Clark and Jansen (dancing specialists), Jack Willmin, Edgar Maynard, Ernie Le Butt, Rodney Scott, Edie Gorf, Emelie Shepherd, Theda Sisters, and the Physical Culture Girls. At the Empire Mr. Chas. Rowley is welcomed for his tenor voice, also the Novelty Four in songs, duets, quartettes, and novelty numbers. Arley and Alys are clever and amusing as comedy jugglers. At the Coliseum, supplemented with pictures, is Bandmaster Morris, pot-pourri entertainer, introducing his one-man band, and Duro and Whyte in song and dance. At the Palace are Kerr and Shaw in comedy, music, and song.

"The Pepper Box," presented by Tom Arnold, is the attraction at the Empire, SUNDERLAND, and good houses have been the rule. The cast includes Mamie Soutter, Geo. Doonan, Jimmy Austin, Ernest Lester, Jenny Wynne, Billy Hayes, Dolly Newse, Iris White, Harry Singer, Arthur Ackerman, the Four Vagabonds, Lawrence Tiller's 16 Pep Girls, and the Mayfair Four. The Victoria Hall has "Romance," played by a company including May Fairclough as La Cavallini, and P. D. Williams and David Day. "Trumps," one of the Addison productions, is at the Theatre Royal. The cast includes Lerone and Bendon, Danny Williams, Harvey Peters, Ray Cardle, the Ten Diamond Girls, James Clarke, the Sisters Cortis, Frank Wilson, and Jimmy Cairns. Pictures at the King's are supplemented by the Royal Breconia Singers, and at the Avenue are pictures.

T. Elder Hearn's "Cheerio of 1925" revue is the attraction at STOCKTON Hippodrome. The clever company includes Murray Leslie, Joe Lee, Charles Crome, Tom Warden, Kathleen Brett, and Irene O'Dare, with the Regent Band and the Whiz Bang Girls. Large audiences continue to appreciate the dramatic productions of the Ray-Mayne Stock Co. at the Grand.

At the Grand, SOUTHAMPTON, Macdonald and Young present "Katinka," including Miss Marguerite Hicky, Mr. Hugh Ormond, and Mr. Norman Greene, supported by full London chorus. At the Palace Haley Productions present the revue, "Daubs and Dimples." At the Hippodrome is the musical show, "Three Bags Full," with Charlie Rich, Jessica Pay, Elsie Roby, Chas. Congers, Pal Clinton, and full company.

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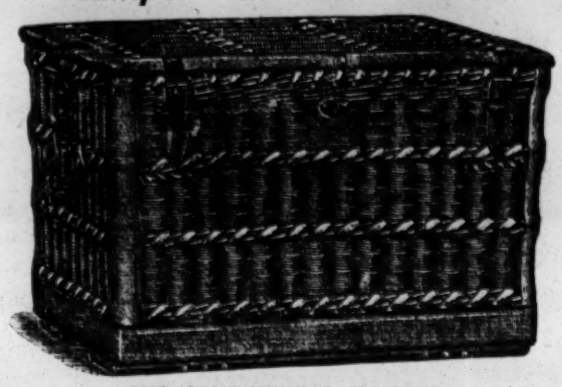

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At the Grand Opera House, SCARBOROUGH, is the George Edwardes production, "Whirled into Happiness," from the Lyric Theatre, London. Included in the cast is Mr. Leo Franklyn, who plays the part of Matthew.

At the Theatre Royal and Opera House, ST. HELENS, Edward Dunstan and Co. opened their season. Mr. Dunstan, who is a great favourite, received a big ovation on his appearance in the principal rôles in "If I Were King," "Nell Gwynne," and "Othello." Miss Gertrude Gilbert, his leading lady, Miss Agnes Gagan, Mr. Douglas Rubay, Mr. Richardson, and Mr. Lyndon are included in an excellent company. At the Hippodrome "The Menu," provided by Max Erard, proves very much to the taste of well-filled houses. In this bill of fare Zona Vevey and Max Erard are the hors d'œuvre and the sweets, and with several side dishes in Cliva Erard, Maple and May, and Margo's Manu Girls, are very satisfying.

At the Theatre Royal, WHITEHAVEN, Mr. J. E. Bleriot's Co. is presenting the revue, "Wheel 'Em In." The cast includes the names of old-time variety stars—Lottie Lennox, Marcus Boyle, J. W. Hall, Lillie Currie, and Cullen and Carthy.

At the Theatre Royal, WINDSOR, a welcome visit is paid by Fred Karno's revue entitled "The Follies." The singing, dancing, and humour are much appreciated by good audiences. Foremost in the cast are; Elsie Steadman; Alan Piggott; Stanley Earl; Master David Weir, a very clever boy comedian; the Brothers Lloyd, song and dance artists; Eric Malcolm, pianist; Eddie Vero, dancer; Ollie Bradley, soprano; and Arthur Malcolm.

FREE LANCES' OPERATIC CLUB.

First performances in the district of W. H. Bullock's popular comic opera, "Dogs of Devon," originally produced in 1918, were given at the Stanley Hall, South Norwood, on the evening of the 2nd, 3rd, and 4th inst., by the Free Lances' Operatic Club. The cast was an excellent one. Mr. Tom Brown was in every respect well suited for the part of Sir Francis Drake, and his singing of a spirited patriotic song and cue in praise of the game of bowls was exceptionally good. Mr. John Harland proved a capital representative of Captain Hugh Fleming; and Mr. A. H. Bradley, as Simple Simon, was a typical sailor dog of Devon. Mr. H. Barnden did good work as the fussy Mayor of Plymouth; Mr. W. L. Grimble was alert as the Town Clerk, and Mr. E. G. Seabright was an appropriately officious Town Clerk. Mr. W. Arthur Grove admirably portrayed Noah Fletcher, the landlord of the Pelican, and Miss Doris A. Breton was equally satisfactory as the landlady. Mr. E. L. Penn played the scheming Sir Wilfred Leigh most effectively, and Mr. Percy S. Quick also scored as the comically melodramatic Spanish Ambassador. Miss Phyllis M. Codd was an attractive Dolores, and sang with charming effect, and Mrs. G. W. Wilton was a queenly Elisabeth. The orchestra (director, Mr. Sydney Herbert) and the chorus, by their efficiency, contributed greatly to the success of the performance, while every credit is due to Mr. George W. Wilton for the first-rate production of the opera.

ON THE ROAD.

NO CHARGE IS MADE FOR ANNOUNCEMENTS UNDER THIS HEADING. MANAGERS OF TOURING PLAYS, REVUES AND CONCERT PARTIES ARE INVITED TO FURNISH PARTICULARS OF THEIR TOURS FOR INSERTION.

PLAYS.

A LA RUSSE.—April 20, P.O.W., Birmingham.
ALF'S BUTTON.—April 13, T.R., Birmingham.
ANDERSON, J. GRANT, REP. CO.—Little Hulton Playhouse, Bolton (season).
ANNA CHRISTIE.—April 20, Jubilee Hall, Weymouth.
BALKAN PRINCESS.—April 20, Empire, West Hartlepool; 27, Empire, Gateshead.
BATTLING BUTLER.—April 20, Eden, Bishop Auckland.
BAYNTON, HENRY.—April 20, Leicester; 27, Croydon.
BEAUTY PRIZE.—April 20, Empire, Penge.
BELLA DONNA.—April 20, Empire, Preston; 27, O.H., Harrogate.
BELLE OF NEW YORK.—April 20, T.R., Worcester; 27, Empire, Swindon.
BEN GREET PLAYERS.—April 20, Palace, Chelsea.
BENSON, SIR FRANK.—April 20, King's, Glasgow; 27, Lyceum, Edinburgh.
BETTY (MACDONALD & YOUNG).—April 13, Palace, Rawtenstall.
BLUEBEARD'S EIGHTH WIFE (RED).—April 20, Alex., Pontefract; 27, Hippo., Nuneaton.
BLUEBEARD'S EIGHTH WIFE (BLUE).—April 20, Electric, Newport Pagnell (3); 27, Grand, Southampton.
BLUE BIRD.—April 20 and 27, Alhambra, Glasgow.
BRITISH NATIONAL OPERA.—April 20 and 27, Hippo., Golders Green.
BROADHEAD DRAMATIC CO.—Osborne, Manchester; Crown, Eccles; Hippo., Bury (stock season).
BUCKLEY, FRANK, REP.—April 25, Palace, Ibstock.
BUNTY PULLS THE STRINGS (GRAHAM MOFFATT).—April 20, Palace, Pier, Brighton; 27, Victoria Hall, Sunderland.
CAMPBELL, MRS. PATRICK.—April 20, Brixton Theatre; 27, Shakespeare, Liverpool.
CARL ROSA OPERA CO.—April 20, Grand, Derby.
CATHERINE.—April 13, Borough, Stratford.
CHALLENOR, BROMLEY.—April 13, Royal, Canterbury.
CHARLEY'S AUNT.—April 20, Lyceum, Edinburgh; 27, Theatre, Perth.
CHU CHIN CHOW.—April 20, Empire, Hackney; 27, Empire, Shepherd's Bush.
COMING HOME.—April 20, Collins's.
CREAKING CHAIR.—April 13, Royal, King's Lynn.
CROOKED FRIDAY, THE.—April 20, D.P., Eastbourne.
DAIRYMAIDS.—April 13, Palace, Hull.
D'ALBERT, FRED, REP.—April 20, Royal, North Shields.
DEANE, HAMILTON.—April 20, H.M., Carlisle; 27, H.M., Blackpool.
DE GRAY, GEORGE (REP.).—April 20, Playhouse, Blackwood.
DENVILLE (ALFRED) REPERTOIRE COS.—Gran., Gravesend; Hippodrome, Chesterfield; Court, Wigan; T.R., Stockport; T.R., Ashton-under-Lyne; Hip., Margate.
DOBELL, W. L.—April 20, Court, Dungannon (3); Town Hall, Omagh (2).
DORAN, CHAS., CO.—April 20, Shakespeare, Liverpool; 27, Palace, Maidstone.
D'OYLY CARTE OPERA CO.—April 20, Prince's, Bradford; 27, T.R., Huddersfield.
D'OYLY CARTE OPERA CO. (REPERTORY).—April 20 and 27, O.H., Manchester.
DUNSTAN, EDWARD.—T.R., St. Helens (season).
EAST OF SUEZ.—April 13, Luton.
EDUCATING A HUSBAND.—April 20, Hippo., Margate.
ETERNAL SPRING.—April 20, Prince's, Bristol.
EYE OF SIVA.—April 20, O.H., Southport; 27, O.H., Scarborough (3), O.H., Harrogate (3).
FAKE, THE.—April 20, Palace, Huddersfield; 27, Palace, Blackburn.
FARMER'S WIFE.—April 20, O.H., Blackpool; 27, Prince's, Manchester.
FARMER'S WIFE.—April 20, Royal, Portsmouth.
FATAL WEDDING.—April 13, T.R., Aldershot; 27, T.R., Lincoln.
FATA MORGANA.—April 13, Wimbledon.
FIRST KISS.—April 13, P.O.W., Birmingham.
FORBES-ROBERTSON, FRANK.—April 20, O.H., Scarborough (3); 23, O.H., Harrogate (3); 27, T.R., Plymouth.
GIPSY PRINCESS.—April 13, P.O.W., Birmingham.
GOING UP.—April 20, Oldham.
GREEN GODDESS.—April 20, County, Shrewsbury; 27, Hipp., Gloucester.
HAMMERSLEIGH BERIC (REP.).—April 20, Victoria, Dundee.
HAPPY MARINER.—April 13, County, Bedford.
IMPERIAL OPERA.—April 13, O.H., Bridlington.
INTERRUPTED HONEYMOON.—April 20, Arcadia, Redcar.
IN THE NEXT ROOM.—April 13, Playhouse, Cardiff.
IRENE.—April 13, Lyceum, Ipswich.
IT PAYS TO ADVERTISE.—April 20, Lyceum, Newport; 27, T.R., Portsmouth.
JEFFERSONS, THE, and THE OPTIMIST.—April 20, T.R., Leeds; 27, T.R., Sheffield.
KATINKA.—April 20, Empire, Stratford.
KISSING TIME.—April 13, County, Bangor.
LADY OF THE ROSE.—April 20, P.O.W., Birmingham; 27, Empire, Sunderland.
LAST WALTZ.—April 13, Royal, Chatham.
LETTER OF THE LAW.—April 20, T.R., Newcastle; 27, King's, Glasgow.
LILAC TIME.—April 13, T.R., York.
LINDO, FRANK.—April 20, Royal, West Bromwich.
LITTLE MINISTER.—April 16, Grand, Llandudno (3); 20, Grand, Fulham.
LITTLE NELLY KELLY.—April 20, Royal, Glasgow.
LONDON PLAYERS.—April 20, O.H., Jersey.
LOVE DOCTOR.—April 13, Palace, Oldham.
LOVE MATCH.—April 13, Empire, Shepherd's Bush.
LONDON NIGHTS.—April 13, Palace, Newark-on-Trent.
MACDONA REP.—April 20, Royal, Plymouth; 27, New, Oxford.
MADAME POMPADOUR.—April 20, Artillery, Woolwich; 27, Regent, Chelmsford.
MADAME POMPADOUR.—April 20, Grand, Wolverhampton.
MAID OF THE EAST.—April 20, O.H., Belfast; 27, Empire, Liverpool.
MAID OF THE MOUNTAINS.—April 20, Royal, Bournemouth.
MAID OF THE MOUNTAINS (MACDONALD AND JONES).—April 20, Royal, Hammersmith.
MAM'SELLE KIKI.—April 13, Empire, Hackney.
MARSH, ALEX.—April 20, T.R., Leamington; 27, Pier, Eastbourne.
MARTIN HARVEY, SIR JOHN.—April 13, Royal, Bournemouth.
MAXIM REP.—April 20, Central, Braintree.
MELODY BOX.—April 13, Hippo., Belfast; 27, T.R., Darlington.
MERRY WIDOW.—April 20, Royal, Darlington.
MERRY WIDOW (GRAVES).—April 20, Prince's, Manchester; 27, O.H., Belfast.
MILLANE CO. (STOCK).—T.R., Middlesbrough (season).
MOORE, EVA.—April 20, P.G., Folkestone; 27, Royal, Torquay.
MORALS.—April 20, Arcadia, Doncaster.
MR. MANHATTAN.—April 20, Palace, Manchester.
MR. TICKLE, M.P.—April 20, Alhambra, Glasgow; 27, Empire, Newcastle.
NERVOUS WRECK.—April 20, Grand, Blackpool; 27, Grand, Wolverhampton.
OFFICERS' MESS.—April 20, Empire, Chiswick; 27, Empress, Brixton.
ON WITH THE DANCE.—April 20, Empire, Liverpool.
O'MARA OPERA.—April 13, Col., Ilkeston.
OUTWARD BOUND.—April 13, Royal, Sheffield.
OVER THE HILL.—Apr. 20, Olympia, Coalville; 27, Court, Wigan.
PATRICIA (No. 1).—April 20, Grand, Hull.
PATRICIA.—April 20, T.R., Chatham; 27, New, Cambridge.
PEG O' MY HEART.—April 13, Royal, Lincoln; 27, Wimbledon.
PETER PAN.—April 20, Theatre, Wimbledon; 27, Birmingham.
PLUS FOURS.—April 20, T.R., Norwich; 27, Grand, Derby.
POLLYANNA.—April 20, Grand, Leeds; 27, Royal, Birmingham.
POTASH AND PERLMUTTER.—April 20, Palace, Walthamstow.
POPPY.—April 13, Grand, Wolverhampton; 27, O.H., Middlesbrough.
PRIMROSE.—April 13, D.P., Eastbourne.
RAT, THE (BANNISTER HOWARD).—April 20, Barrow; 27, Rugby.
RAT, THE.—April 20, W.G., New Brighton.
RAY AND MAYNE.—Stock Season, Grand, Stockton.
RAYNOR REP.—New, Crewe (season).
RICHARD LOVELACE.—April 20, P.O.W., Grimsby; 27, O.H., Buxton.
RIGHT AGE TO MARRY.—April 13, Brixton.
RISING GENERATION (MIRRIELEES).—April 20, T.R., Blackburn; 27, T.R., Halifax.
ROBERTS, GRAHAM.—April 13, Victoria, Burnley.
ROMANCE.—April 23, Bury St. Edmunds.
SAINT JOAN.—April 13, Royal, Plymouth.
SALLY.—April 20, Hippo., Richmond; 27, T.R., Nottingham.
SIMPLE SIMON'S BABY.—April 13, Royal, Peterborough.
SO THIS IS LONDON.—April 20, O.H., Cheltenham.
SPORT OF KINGS.—April 13, Lyceum, Newport.
STOP FLIRTING (RED).—April 20, Hippo., Preston.
STOP FLIRTING (BLUE).—April 20, Grand, Croydon; 27, Hippo., Richmond.
STORM, THE (YORKE CHALLENOR).—April 20, Woking.
STREET SINGER.—April 13, Royal, Huddersfield.
SWEENEY TODD.—April 20, Hippo., Rotherhithe.
TEMPTATION.—April 20, Royal, Dewsbury.
TERRY, FRED, AND JULIA NEILSON.—April 20, O.H., Harrogate (3); O.H., Scarborough (3).
TIGER CATS.—April 20, T.R., Halifax; 27, T.R., Blackburn.
TILL THE BELLS RING.—April 13, Coliseum, London.
TONI.—April 20, Palace, Rawtenstall; 27, County, Bedford.
TONS OF MONEY (BLUE).—April 20, Dublin; 27, Cork.
TONS OF MONEY (WHITE).—April 20, Tunbridge Wells; 27, Woolwich.
UNDER DOG.—April 20, King's, Southsea.
VENNER, REP.—T.R., Castleford (season).
VORTEX, THE.—April 20, T.R., Brighton; 27, King's, Hammersmith.
WAY OF AN EAGLE.—April 20, T.R., Smethwick; 27, County, Reading.
WHEN KNIGHTS WERE BOLD.—April 13, T.R., Canterbury.
WHIRLED INTO HAPPINESS.—April 13, O.H., Scarborough.
WHIRLED INTO HAPPINESS.—April 20, O.H., Burton-on-Trent.
WHITE CARGO (NORTH).—April 20, Lyceum, Sheffield; 27, T.R., Nottingham.
WHITE CARGO (SOUTH).—April 20, T.R., Hanley; 27, New, Cardiff.
WORKING GIRL.—April 20, Empire, Edmonton.
YOUNG PERSON IN PINK.—April 20, Empire, Wood Green; 27, Grand, Fulham.

REVUES.

AERIAL FLASHES.—April 20, T.R., West Stanley.
ALIVE IN 1925.—April 20, Palace, Newcastle; 27, Grand, Halifax.
ALL SIR GARNET.—April 13, Col., Radcliffe.
ALL VIM.—April 20, Oldham.
APPLE SAUCE.—April 20, Queen's, Poplar.
APRIL SHOWERS.—April 13, Empire, Gateshead.
ARE YOU WORKING?—April 20, Alhambra, Stirling; 27, Royal, Edinburgh.
ATTABOY.—April 20, Hippo., Poplar.
BAD BOYS.—April 20, Grand, Plymouth.
BARNSTORMERS.—April 13, Gaiety, Birmingham.
BRICKS AND MORTAR.—April 13, Tivoli, Barrow.
BRIGHTER LONDON.—April 20, Empire, Cardiff.
BRILLIANTS OF 1925.—April 13, Jubilee Hall, Weymouth.
BROKEN BISCUITS.—April 20, Empire, Glossop.
CABARET CALLING.—April 20, Hippo., Newcastle; 27, Hippo., Sheffield.
CARTOONS.—April 20, Royal, Lincoln.
CASEY'S COURT.—April 20, Empire, Penge; 27, Aldershot.
CHEERIO.—Apr. 13, Hippo., Stockton.
CHOCOLATE DROPS.—April 20, Palace, Bath.
CONTRASTS.—April 20, Col., Radcliffe; 27, T.R., Warrington.
CRASH.—April 20, Bedford, Camden Town.
CRAYONS.—Apr. 13, Alex., Pontefract.
CREATIONS.—April 20, Royal, Wolverhampton.
CRISPS.—April 20, Olympia, Dublin; 27, Central, Limerick.
CROSS WORDS.—April 20, Hippo., Salford.
D-A-S-H-E-S.—April 13, Queen's, Dublin.
DAUBS AND DIMPLES.—April 13, Palace, Southampton.
DING-DONG.—April 20, Grand, Doncaster.
DOLE INCREASED.—April 20, Osborne, Manchester.
DON'T GO AWAY.—April 13, Palace, Reading.
DON'T WORRY.—April 20, Hippo., Eastbourne.
ENCORE.—April 20, Palace, Oldham.
EVENTS.—April 20, Northampton; 27, Swansea.
EXPLOSIONS.—April 20, Met., Bootle.
FAGS.—April 13, Grand, Hanley.
FETCH A POLICEMAN.—April 20, Hippo., Clay Cross.
FIZZ.—April 13, Gorseinon; 27, W.H., Ogmore Vale.
FLIRTS AND SKIRTS.—April 20, Hippo., Newport.
FORBIDDEN FRUIT.—April 20, Hippo., Openshaw; 27, Hippo., Preston.
FRED KARNO'S FOLLIES.—April 20, Palace, Salisbury.
FUN IN A CABARET.—April 13, Hippo., Aston.
GLOBE TROT.—April 20, Blackburn; 27, Bradford.
GOLDEN WEST.—April 20, Hippo., Southampton; 27, Empire, Newport.
GOOD OLD SERGEANT.—April 20, Hippo., Gateshead.
GOOD TIME COMING.—April 20, Col., Cheltenham.
GRUMBLES.—April 20, Granville, Walham Green.
GUINNESS'LL DO.—April 13, Carnegie Hall, Workington.
HAPPY DAYS.—April 20, Palace, Camberwell.
HAPPY HOURS.—April 20, Palace, Camberwell.
HELLO, BLOBBS.—April 13, Empire, Abersychan.
HELLO, CHUCKLES.—April 13, O.H., Kidderminster.
HELLO, UNCLE.—April 20, Royal, Worthing.
HERE'S TO YOU.—April 20, Palace, Southampton.
HIS LUCKY WIFE.—April 20, Palace, Halifax.
HOLLYWOOD FOLLIES.—April 20, Palace, Hammersmith; 27, Grand, Clapham.
HONEYMOON GIRL.—April 13, Empire, Ardwick.
HOP SCOTCH.—April 20, Court, Warrington.
HOUSE-HUNTING.—April 20, O.H., Dudley.
IDEAS.—April 20, Sheffield; 27, Southampton.
IRISH AND PROUD OF IT.—April 13, Met., Bootle.
JAZZLAND.—April 13, Palace, East Ham.
JOG TROT.—April 20, H.M., Walsall; 27, T.R., Bury.
JOY BOX.—April 20, Palace, Tredegar.
KHAKI.—April 13, Hippo., Chesterfield.
LARKS.—April 20, Empire, Newcastle.
LAUGHS AND LADIES.—April 13, Royal, Darlington.
LET'S HAVE ONE.—April 13, Resolven (3); Glen Neath (3).
LONDON NIGHTS.—April 20, Hippo., Seacombe.
LONDON TO NEW YORK.—April 20, Met., Abertillery.
LOOKING GLASS, THE.—April 13, Hippo., Lewisham.
LOOM, THE.—April 20, Hippo., Wolverhampton.
LOOSE LEAVES.—April 13, Hippo., Great Yarmouth.
LOVE AND KISSES.—April 20, Royal, Edinburgh.
LUCKY 13.—April 20, Alex., Stoke Newington; 27, Queen's, Poplar.
MAKE-UP BOX.—April 13, Sandown.
MELODY BOX.—April 20, Palace, Salford.
MERRY AND BRIGHT.—April 20, O.H., Coventry.
MISS 1925.—April 20, Alhambra, Bradford.
MODELS AND MUDDLES.—April 20, Empire, Ashton-under-Lyne.
MR. TICKLE.—April 20, Empire, Glasgow.
MR. TOWER OF LONDON.—April 13, Queen's, Poplar.
NELLY DEAN.—April 13, Hippo., Boscombe.
NIGHT LIGHTS.—April 20, Empire, Birmingham; 27, Empire, Glasgow.
NINE O'CLOCK REVUE.—April 13, Prince's, Bradford.
NOTIONS.—April 20, Croydon; 27, Hammersmith.
NOVELTIES.—April 13, O.H., Londonderry.
OCEANS OF JOY.—April 20, Hippo., Darlington; 27, Hippo., Stockton.
OH, DOLLY.—April 23, Empire, West Bromwich.
ON THE BOUNCE.—April 20, Hippo., Dover.
ON THE DOLE (No. 1).—April 13, Alhambra, Bradford.
ON THE NOD.—April 20, Empire, Harrogate.
ON THE PANEL.—April 20, Pav., Ayr.
OUR DAD.—April 20, Hippo., Boscombe.
OUR LIZ.—April 13, Glasgow.
PAGES.—April 20, Hippo., Liverpool.
PARISH RELIEF.—April 20, Hippo., Ramsgate.
PEEPS INTO 1925.—April 20, Metropolitan, W.
PEG-TOPS.—April 13, Palace, Carlisle.
PEPPER-BOX.—April 13, Empire, Sunderland.
PINS AND NEEDLES.—April 13, Grand, Lancaster.
PLANTATION CABARET.—April 13, Empire, Islington.
PLEDGES.—April 13, Royal, Leigh.
PLUS FOURS.—April 13, T.R., Portsmouth.
POSH.—April 13, Col., Oldham.
PRANKS.—April 13, Empire, West Hartlepool.
P'S AND Q'S.—April 20, Hippo., Portsmouth; 27, Hippo., Brighton.
PUZZLES.—April 20, Palace, South London.
QUEEN OF THE CABARET.—April 13, Palace, Halifax.
RACK AND RUIN.—April 20, Palace, East Ham.
REAL STUFF.—April 20, Palace, Huddersfield.
RECORDS.—April 20, Bristol; 27, Portsmouth.
RED HOT.—April 13, T.R., Bury.
ROUNDABOUT, THE.—April 20, Empire, Nottingham; 27, Palace, Salford.
ROUND THE TOWN.—April 20, Greenock; 27, Dunfermline.
SAME TO YOU.—April 20, Hippo., Willesden.
SAY WHEN.—April 20, Paisley.
SCANDALS.—April 20, Pav., Glasgow.
SCOTCH AND POLLY.—April 20, Empire, Edinburgh.
SCOTCH BROTH.—April 13, Hippo., Huddersfield; 27, Empire, Burnley.
SCOTCH BUDGET.—April 13, Royal, Crook.
SECONDS OUT.—April 13, Ellesmere Port.
SERVED HOT.—April 20, O.H., Cork; 27, T.R., Waterford.
SHAVINGS.—April 20, T.R., Northampton; 27, Palace, Southampton.
SHORT STORIES.—April 13, O.H., Coventry.
SIDE SHOW.—April 13, Hippo., Aldershot.
SIGN ON.—April 20, Hippo., Hulme.
SITUATIONS.—April 20, Tivoli, Aberdeen; 27, Pavilion, Ayr.
SIXES AND SEVENS.—April 20, Hippo., Southend.
SKY HIGH.—April 13, Cambridge, Spennymoor.
SNACKS.—April 20, Hippo., Wigan; 27, Palace, Halifax.
SNAPPY.—April 20, Hippo., Mexborough.
SNATCHES.—April 13, Palace, South London.
SNIP-SNAP.—April 13, Leiston, Suffolk.
SPARE PARTS.—April 20, Palace, Grimsby.
STARSHELLS.—April 20, Palace, Hammersmith.
STEPPING STONES.—April 20, Hippo., Ipswich.
STUNTS OF 1925.—April 20, Grand, Halifax.
SUNNY SOUTH.—April 20, Royal, King's Lynn.
SURPRISES.—April 13, Empire, Goldthorpe.
TEN TO ONE ON.—April 20, Hippo., Norwich; 27, Hippo., Ipswich.
THERE YOU ARE, THEN (No. 1).—April 20, Tivoli, Hull; 27, Hippo., Boscombe.
THERE YOU ARE, THEN (No. 2).—April 20, Blackburn; 27, Rawtenstall.
THREE BAGS FULL.—April 20, Hippo., Gloucester; 27, Palace, Bath.
TIDDLY-WINKS.—April 13, Palace, Lincoln.
TIMES, THE.—April 20, Palace, Burnley.
TONS OF FUN.—April 20, Grand, Mansfield.
TOUCH AND GO.—April 20, Hippo., Gt. Yarmouth.
TRICKS.—April 20, Gaiety, Birmingham.
TRIP TO PARIS.—April 20, Hippo., Stockton-on-Tees; 27, Queen's, Castleford.
TRUMPS.—April 13, T.R., Sunderland; 27, Borough, Wallsend.
'ULLO.—April 20, Empire, Chatham.
UP THE RIVER.—April 20, Grand, Luton.
VANITY BOX.—April 20, Empire, Finsbury Park.
VOLUMES.—April 20, Empire, Kingston.
WAKE UP.—April 20, Hippo., Dublin; 27, Grand, Doncaster.
WANGLES OF 1925.—April 20, Palace, Bradford.
WEEK'S PLEASURE.—April 20, Empire, Swansea.
WELL, I NEVER.—April 20, Empire, Middlesbrough.
WET AND DRY.—April 20, Alex., Hull.
WHAT HO!—April 20, Col., Kettering.
WHAT'LL I DO?—April 20, Hippo., Aston.
WHAT'S YOURS?—April 13, Pavilion, Ayr.
WHIRLWIND.—April 13, Palace, Watford.
WHIRL OF THE WORLD.—April 20, Palace, Manchester.
WHISPERS.—April 20, Hippo., Aldershot.
WHITE HEATHER.—April 20, Palace, Warrington.
WINNERS.—April 20, O.H., Londonderry.
WONDERS.—April 20, Empire, Kilburn.
YOICKS.—April 20, New, Oxford; 27, Court, Liverpool.
ZIP.—April 20, O.H., Dunfermline; 27, King's, Dundee.

"GOOD FRIDAY."
At Birmingham.

Mr. John Masefield's play in verse, "Good Friday," was produced at Birmingham Empire Theatre (by kind permission of Moss Empires) by the local amateurs whose society is named the Playerfolk. The place was filled with a reverent audience. The direct simplicity of the story, with its method of subjugating Pilate to a subsidiary place and the Christ foremost, are its notable features, and it has the sincerity of following the Gospel narrative without deviation. The "crowd" was in every way admirable. By the way, Mr. Oliver Bell (a former secretary of the Oxford University D.S.) was producer, and deserves great praise. Mr. Howell Davies was a moving figure as the madman, and created a deep impression; he seemed intuitively to sense the psychology of the character and to have the understanding of things at the great moment. The Centurion of Mr. Courtney Bromet was admirable; Mr. Ivor Scorer made an imposing High Priest; Mr. Frank Styles was a sympathetic Joseph of Ramah, and Mr. Leonard Bond was good as Pilate. Then there was Mr. Vincent Curran as Herod, and the lady member, Miss Winnie Broomfield, was quite sound as Procula.

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WEEKLY REPORT.—Cost of maintenance of Ben. Institution, about £52; number of old artists residing there, 43 (ladies 11, men 32); amount of weekly pensions, £61 18s. 6d.; number of pensioners, 102; amount of grants, loans, fares, etc., £19 15s.

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Dates, LLEWELLYN JOHNS.
Address all communications to the Managing Director.

CALLS FOR APRIL 20, 1925.

THE LONDON COLISEUM

Rehearsal at 10 a.m. for—
G. H. Elliott, Reka, Prince Obolensky, Women and Flowers of Spain.

STOLL PICTURE THEATRE, KINGSWAY (London Opera House)

Pictures and Varieties.

THE HACKNEY EMPIRE

Rehearsal at 12 noon for—
Dorothy Ward, Ted and May Hopkins, Terry Wilson, Morris and Cowley, Flying Potters, Nathano Bros., The Flemings.

SHEPHERD'S BUSH EMPIRE

Rehearsal at 12 noon for—
"Chu Chin Chow."

THE CHISWICK EMPIRE

Rehearsal at 12 noon for—
"Officers' Mess."

WOOD GREEN EMPIRE

Rehearsal at 12 noon for—
"Young Person in Pink."

EMPIRE THEATRE, CHATHAM.

Rehearsal at 2 p.m. for—
"Ulio."

BRISTOL HIPPODROME

Rehearsal at 12-30 p.m. for—
Fyne and Hurley, Charlier and Cuvelier, Joe Jackson, Fred Duprez.

BEDMINSTER HIPPO.

Pictures and Varieties.

LEICESTER PALACE

Rehearsal at 12 noon for—
Eddie Morris, Paddy Saunders, Elsa, Spyras.

ARDWICK GREEN EMPIRE

Rehearsal at 12-30 p.m. for—
St. Juste and Higgins, Willy Woltard, Tom Barrasford, Key and Keyworth, Leons and Harry.

MANCHESTER HIPPO.

Rehearsal at 10 a.m. for—
Robb Wilton, Varney and Butt.

And in Association with the above—

THE ALHAMBRA, LONDON, W.C.

Rehearsal at 10 a.m. for—
Jack Wynne, Victor Andre, Tom Stuart, Neil Kenyon, Layton and Johnstone, Alfredo's Band and Terpsichore, Renie Riano.

NOTE.—Artists engaged at any of the above theatres should send photos for display in front of the house to Manager, to be returned at the end of the week.

NOTE.—All sketches played at the above theatres must be licensed by the Lord Chamberlain, and a copy of the licence, together with script as licensed, must be sent to the Stoll Offices at least 21 days before date of performance.

14 BAND PARTS REQUIRED for all Theatres, except the London Coliseum, which requires at least **20**, including **4** first Violin Parts, **2** second Violin Parts, separate 'Cello and Bass Parts, full Wood-Wind and Brass Conductor. (Harp and Organ if required.)

STAGE DEPARTMENT.—Songs proposed to be sung should be submitted, and special stage requirements stated, in letters marked "Stage Department," by Artists three weeks before opening.

ADVERTISING MATTER.—Bills, Blocks, Photographs, and specimens of Pictorials really representing the Act, should be forwarded three weeks before opening. If return of photographs required, please state so.

COARSENESS, VULGARITY, &c., are not allowed. The Licensing Authorities forbid this, and the majority of the public resent it. This intimation is only rendered necessary by a very few artists.

ARTISTS' SCENERY AND PROPERTIES must be fireproofed or they cannot be brought into the Theatre. This is by order of the Licensing Authorities.

BUSINESS NOTICE OF GENERAL APPLICATION.—No order or contract for goods or services must be accepted for any of the above Theatres except upon receipt of an Official Form issued from the Offices, London, and signed by either Sir Oswald Stoll or the Secretary, otherwise the Company concerned will not be responsible for same and will refuse payment. In special cases where goods are required at once, suppliers must look to the individual placing the orders, who will be personally liable, unless an official confirmatory order, signed as above, is received within 48 hours. Invoices must be sent to the Theatre, but monthly statements should be sent to the Head Offices. The individual Company on whose behalf orders are signed is solely responsible for payment. The Management will not hold themselves responsible in the event of loss or damage to any MSS., Songs, &c., submitted for consideration.

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Monday, April 20, 1925.

LONDON PAVILION.

D. W. Griffiths presents **"ISN'T LIFE WONDERFUL?"**

REGENT THEATRE.

Sybil Thorndike to present **"SAINT JOAN."**

BRIXTON EMPRESS.

Rehearsal at 12 noon for—
Ernie Lotinga to appear in and present **"KHAKI."**

WALTHAMSTOW PALACE.

Rehearsal at 12 noon for—
Albert de Courville Enterprises, Ltd., to present **"POTASH AND PERLMUTTER."**

METROPOLITAN THEATRE.

Rehearsal at 12 noon for—
Harry Slingsby to present **"PEEPS INTO 1925."**

OXFORD THEATRE.

Daniel Mayer Co., Ltd., present **"KISMET."**

SOUTH LONDON.

Rehearsal at 12 noon for—
Westbourne Productions to present **"PUZZLES OF 1925."**

EAST HAM PALACE.

Rehearsal 12 noon.
John D. Roberton to present **"RACK AND RUIN."**

WATFORD PALACE.

Rehearsal at 2-30 p.m. for—
Victor C. Mara (in association with G. Bassi) to present **"THE GAY CITY."**

WATFORD SUPER CINEMA.

PROGRAMME AS BOOKED

CHELSEA PALACE.

Rehearsal 12 noon (Once nightly).
Frank Ainslie, W. Edward Stirling, in conjunction with Ben Greet, to present **BEN GREET PLAYERS IN SHAKESPEAREAN REPERTORY.**

The above are communicated for information without prejudice.

SONGS AND SINGERS.

(*Continued from page 14.*)

Francis & Day.

Once again the Blackpool season has started propitiously, and among the songs of the firm which have "arrived" and are likely to prove stayers throughout what looks like being a prosperous period may be particularly mentioned "Don't Put the Blame on Me," Layton and Johnstone's big hit at the London Alhambra this week, and "In Carolina (With My Caroline)," with which George H. Elliott scored so heavily at the Blackpool Palace all last week.

"If Love Should Come My Way," a song the gracefulness of the lyric of which is matched by the sweetness of its air, proved recently at the Argyle, Birkenhead, a highly successful number in the hands of the well-known soprano, Belle Harrison.

At the Borough, North Shields, J. Whelligan, of Dave Davis's Swanee Minstrels, is repeating the success achieved by him the week prior at the Hippodrome, Stockton-on-Tees, with "All Alone."

Fred Barnes's newest additions to his repertory comprises "Driftwood" and "Hum a Little Tune."

"Me and the Boy Friend" is in Hilda Glyder's safe hands proving a vastly entertaining item at Sheffield Hippodrome, where the popular artist has been singing it all this week.

The demand for the banjulele-ukulele parts of the new hits, following on the announcement that the full selections of fourteen songs would be sent to artists applying for the same and enclosing one shilling to defray cost of printing and postage, has been gratifying in the extreme, and many expressions of satisfaction on the utility of the scheme are to hand, together with appreciations of Kel Keech's arrangements for banjulele-ukulele of the following numbers: "Me and the Boy Friend," "June Night (Give Me a June Night, the Moonlight, and You)," "Don't Put the Blame on Me," "Doo Wacka Doo," "The Sun Will Soon Be Shining," "Oh! Mabel," "It Had To Be You," "Spain," "Hum a Little Tune," "In Carolina (With My Caroline)," "Driftwood," "My Best Girl," "Follow the Swallow," and "All Alone."

Elsie Carlisle's singing last week of "Me and the Boy Friend" and "Lazy" at the Hackney Empire evoked much deserved applause.

Daisy Wood, at New Cross Empire, has all this week been making her customary success with "Follow the Swallow," the song with which she scored so heavily at Shepherd's Bush the week prior.

Whitehall Music Co.

Pride of place amongst the firm's recent issues must be given to "Loving Lullaby," the new waltz with words, by Francis Deacon and Jack English, who wrote "Darlingest." This has been remarkably well received everywhere, and has scored an instantaneous success. Reports coming in from dance bands all over the country confirm this in every particular. Ramon Newton, with the Savoy Havana Band, has taken up "Loving Lullaby," and Hal Swain, with his Toronto Orchestra at the New Princes, Piccadilly, reports continued and increasing success with it. Albert Lemaire, who describes it as "that lovely waltz," is having repeated calls with his Cleveland (Ohio) Orchestra, Embassy Club, Edinburgh. Jack Howard's Olympia Band at Covent Garden are having great success, while Harry Shalson's two dance bands, the Clarions and the Checkers, at the Tottenham Palais de Danse, scored a big hit with it over the holiday week. Mr. Shalson says that "Loving Lullaby" is a firm favourite already. Sidney Firman and his Florida Band introduced this number just before Easter at the Strand Corner House, and they have played it at every session since with wonderful success. At Finsbury Park Palais de Danse the Palais Astor Dance Band featured it prominently at Easter and now play it every night. Murray Kasket's Society Serenaders, at Central Palais de Danse, and The Cuban Blues, at Broadway Club, continue their success with what they consider one of the best waltzes of the day. Other bands featuring "Loving Lullaby" at all engagements are: Al Scott's London Symphony Five, at Leicester Café de Luxe; Green's Syncopated Orchestra (Mr. J. Maltby), at Bathgate Pavilion; Harry Eagle's Dance Band, at Leith Palace; Kennedy's Dance Orchestra, at Southsea; W. H. Suddes and his Dance Orchestra, at Gainsborough; Madame Butteriss-Dowd's Dance Orchestras, Orpheus Dance Band, Farr's Dance Bands, D. J. Harrison's Syncopated Orchestra, Harry Cooper's New Embassy Dance Orchestra, Syd Samuel's Regent Dance Band, D. Jacobs and his Pasadienies at the Casion de Danse, Finchley Road; all the Neil Erskine dance combinations, etc. Dance bands should send immediately for particulars of the new "Whitehall Dance Band Journal."

ANSWERS TO CORRESPONDENTS.

F. M.—*We have not seen the name of the lady in any "Calls" for some time, and think she is in Australia.*

ARTHUR H.—"*The Medal and the Maid,*" *musical comedy, by Owen Hall, music by Sidney Jones, was produced at the Lyric on April 25, 1903.*

ADAIR WOUNDED FUND MATINEE.

Thanks to the kindness of the National Sunday League, the Palladium was made available to the Adair Wounded Fund for the second time this season on Sunday last. There is nothing quite like these A.W.F. matinées for jolly and intimate bonhomie. The house is packed from floor to ceiling with wounded soldiers and their friends; there is an excellent programme of well-known artists; a popular actress to distribute the quaint and heterogeneous prizes, and always some little surprise to cap the afternoon. On this occasion the great comedy stunt was certainly reserved for last. Two of the prizes were respectively a "free hair-cut" and a "free meal"; but not until the lucky winners reached the stage did they realise that they were to collect the prize "right there." No less a thing happened, however; one recipient settling himself down very comfortably to the tender ministrations of an expert coiffeur, whilst the other indulged in a meal which was greatly enlivened by the antics of Mr. Fred Morris as a truly comic waiter.

The musical programme was not as long as usual, but distinctly popular with the audience. Among those who appeared were: Mr. Bransby Williams, Miss Muriel George and Mr. Ernest Butcher, Miss Dora Labbette, Miss Ethel Revnell (always a strong favourite with the A.W.F.-ites), the Lee Sisters, Mr. Ben Lawes, Mr. Clay Thomas, and little Jean Hastings. Items decidedly out of the ordinary were: John Goss and the Cathedral Male Voice Quartette, and "Song Memories," a collection of some of the most popular songs of yore, neatly put over by the Misses Evelyn Clifford, Minna Deacon, Nora Drake, Winifred Mansfield, Gladys Merridew, Gladys Trevor, and the Royal Artillery String Band (the presence of this excellent body of instrumentalists being distinctly an asset to the success of the matinée). Miss Sybil Thorndike was the fair distributor of the prizes; Mr. Tubby Harold, the M.C.; Messrs. Ben Lawes and John Humphreys, the stage managers; whilst Mr. Alan Adair supervised generally in his modest and unobtrusive manner.

Concluding her fortnightly visit to the Alhambra this week, Lily Morris goes to Sheffield next week. Following her wonderful successes in America recently, it is not surprising to learn that this popular comedienne has been booked for another long season from July onwards. In November Miss Morris goes to Australia.

FELDMANISM

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FELDMANISMS FROM EVERYWHERE.

"THE LOONIES."

Sidney Groom believes that "genius is akin to madness," and if this be so, he has certainly every justification for naming his brilliant production, "The Loonies." This sparkling show embraces the wit of variety with the intimacy of concert party, and embraces several leading Feldman numbers into the bargain. Three great hits figured in Mr. Groom's production programme at Shanklin on Saturday, these being "In The Land of Tummijolibad," "Bingo Farm," and "Yawning." Worked as concerted items, these numbers went with the proverbial bang.

TALKING OF SUMMER.

On this page will be found the House of Hits' fine budget of summer season winners. We've been dying to announce these wonderful numbers, but thought it best to devote extra care and discrimination in order that our friends of the Concert Party world might have the advantage of the ***very best.*** *Our output of popular song hits for this year has far and away exceeded any past achievements, but we are only recommending this week those numbers which are specially suited to Concert Parties.*

In the powerful selection displayed on this page, we pride ourselves that there are numbers ***to suit*** *everybody. Vocalists, soubrettes, comediennes, light comedians, and every other kind of comedian.*

The seaside resorts anticipate a return to the ***real summer*** *season atmosphere this year, and it is therefore up to our C. P. friends to see that the holiday-maker is amply supplied with the brightest songs obtainable. And that, of course, means* ***Feldman's!***

AN EASTER ATTRACTION.

One of the brightest spots in Brighter London this Eastertide has undoubtedly been the Royal Opera House Ballroom, Covent Garden. Since this scene of innumerable musical triumphs was converted into a resort for devotees of the Terpsichorean art, the management have, in various ways, contrived to make it one of the most popular dance halls in London, and this happy state of affairs must, in the main, be attributed to Jack Howard and his famous Olympia Band, ably assisted by Hilda Ward and her popular ladies' Jazz Band. Mr. Howard's Band feature all the latest Feldman winners, these being repeatedly in demand, including "Where's My Sweetie Hiding?" "After The Storm," "Jealous," "In Shadowland," and "Dream Maker of Japan." Mr. Howard has also had many requests for "Me Neenyah." Miss Ward and her talented fellow-musicians make regular features of "Please," "Let Me Be The First to Kiss You Good-Morning," "In a Little Rendezvous," and many others.

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At the London Hippodrome, with

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I KNOW SOMEONE LOVES ME
IN A LITTLE RENDEZVOUS
I'VE GOT A FEELING FOR OPHELIA
WHERE'S MY SWEETIE HIDING?
MOON OF WAIKIKI
ONE MILLION TIMES A DAY
IN SHADOWLAND
MY CALIFORNIA
SALLY IN THE CABARET
ALL MY DREAMS ARE OF YOU
LET ME BE THE FIRST TO KISS
YOU GOOD-MORNING

AFTER THE STORM
JEALOUS
MISSISSIPPI MOONLIGHT
IN THE LAND OF TUMMIJOLIBAD
WHERE WERE YOU?
ME NEENYAH
YOU'RE IN LOVE WITH EV'RYONE
LET IT RAIN
BINGO FARM
WON'T GO
JUNE BROUGHT THE ROSES
YUM-TUM-TUM

FELDMANISMS FROM EVERYWHERE.

AN INSTANT SUCCESS!

There is no doubt about it—beautiful Aileen Stanley's Variety debut at the Holborn Empire last week was a wonderful success! Her magnetic personality gripped the Holborn patrons from the very start, and held their attention until the final note had been sung. Undoubtedly Miss Stanley's greatest hits were "Everybody Loves My Baby" and "I Know That Someone Loves Me." These, in themselves, are certain winners, but with the added lustre of "the gramophone girl's" perfect artistry they simply defy description. It is sufficient to say that in a very short space of time they have proved to be two of the most popular song hits of the year.

"HOLLYWOOD" HITS!

The fact that Harry and Burton Lester's famous "Hollywood Follies" production is one of the cleanest, brightest, and most up-to-date of shows, is doubtless a strong reason for the wonderful success with which it is meeting everywhere.

The Gesters firmly believe that the best results are only obtained by utilising the best material, and we are pleased to think that three of our most popular numbers have been introduced into "Hollywood Follies" entirely on their own merits! These numbers are "Mississippi Moonlight," "Bingo Farm," and "Honolulu Moon," and they form a melodious vocal ensemble, worked by those talented artists, the Georgia Jubilee Singers, and the Company.

The Jubilee Singers (who are coached under that first-class musical director, Towyn Thomas) never fail to evoke a storm of applause for their artistic vocal contributions.

IN "THE REVELS."

Helene Chappy, the popular French soubrette, who was "discovered" by Chez Fyscher, and thus became a leading light in his famous Cabaret, appeared for the first time in the "Piccadilly Revels" last week. She made a decided hit with "I Know That Someone Loves Me" and "Please." Mdlle. Chappy has, since her arrival in England, been a consistent Feldmanist, and expresses her delight with the firm's latest successes.

* * *

THE CABARET CLUB.

Violet Doreen is another star of Cabaret-land who is experiencing outstanding success with Feldman numbers. Miss Doreen recently joined Albert De Courville's bright Cabaret at the Cabaret Club and scored a decided hit with "Everybody Loves My Baby" and "Mamma's Baby Boy." The beauteous girls of the Cabaret have also discovered three winners in "Mississippi Moonlight," "Z.R. 3," and "G'wan With It."

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